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Will Present Duet Programs on a Coast to Coast Tour This Season

GUIOMAR NOVAES,
Brazilian pianist, arriving in New York for her current concert tour.

HANS KINDLER,
conductor of the National Symphony Orchestra of Washington, D. C., which is to play three concerts at the twentieth Biennial Convention and American Music Festival of the National Federation of Music Clubs next April 23 to 29 in Louisville, Ky. One of the orchestra's important offerings at Louisville will be a new symphonic composition by John Powell, Virginia composer.

GOETA LJUNGBERG
gave a recital at the Knox School, Cooperstown, N. Y., on November 14. Her engagements after the first of the New Year include one at the University of Colorado, Boulder, Col., on February 10.

LAJOS SHUK,
director of the Buffalo, N. Y., Philharmonic Orchestra, began his third season on November 5, with Mischa Elman, soloist. At the second concert on December 2, Anna Kaskas, Metropolitan Opera contralto, is to sing.

WILLIAM PENNY HACKER,
musical director of the Albany (N. Y.) Philharmonic Orchestra, was guest artist with the Philharmonic Orchestra in Havana, Cuba, on November 22. Mr. Hacker had the dual role of conductor and soloist, playing and directing the Mozart piano concerto in C. The following week he gave a piano recital in the grand ballroom of the Hotel National in Havana. (Photo by Gustave Lorey.)

THE DON COSSACKS,
Russian male chorus, on parade during their current tour. The group sings in Town Hall, New York, on November 30 in the Town Hall Endowment series. (Photo by Lane Bros.)

KATHRYN MEISLE,
American contralto, having given recitals in St. Louis, Columbus (Miss.), Shreveport, Denver, San Diego and Palo Alto during October, is spending November in San Francisco fulfilling a ninth season with the San Francisco Opera Company. She made her initial appearance on November 2 as Brangäne in Tristan and Isolde with Flagstad and Melchior and Fritz Reiner conducting. On November 30, the artist resumes her tour with recitals in the South and Middle West, returning to New York early in December for the Metropolitan Opera season. (Apeda photo.)

MARIO CHAMLEE,
tenor of the Metropolitan Opera, sings the role of Hans in the Bartered Bride with the Chicago Opera on December 2. Among Mr. Chamlee's November appearances was one on the 15th at the Lambs Gambol in New York, when Leonard Liebling was his accompanist. On November 24 Mr. Chamlee was guest of honor and sang for the Metropolitan Guild at the home of Mrs. Denison Dana, Englewood, N. J.

JAN SMETERLIN,
pianist, gives a recital in Symphony Hall, Boston, November 22; his New York recital takes place in Town Hall, November 28. After this Mr. Smeterlin begins a tour of the West which takes him as far as Salt Lake City, stopping en route to appear as soloist with the Chicago Symphony Orchestra on December 11. He is to be back in New York at Christmas.

CARMELA PONSELLE
recently signed for another thirteen weeks on the Broadway Varieties Hour over WABC every Friday evening. Miss Ponselle has sung on this program for over two years.

HAZEL GRIGGS,
pianist, and Audie Williams, supervisor of music, Dallas, Tex., at the former's Concerts for Children given there in August, 1936.

(See Inside Back Cover for Additional News Pictures)

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Three Premieres Distinguish Week of Chicago City Opera

Gianni Schicchi Sung in English—Gershwin Tone Poem Danced—Jack and the Beanstalk by Gruenberg and Erskine Produced—Schipa Returns in L'Elisir—Lhevinne Plays Chopin List

By RENE DEVRIES

CHICAGO.—Three noteworthy premieres concluded the second week of grand opera by our resident company in the Civic Opera House. Gianni Schicchi, heard for the first time here in English, and Americans in Paris, music by George Gershwin and choreography by Ruth Page, were presented on November 13, and Jack and the Beanstalk, music by Louis Gruenberg to the book by John Erskine, had its premiere the following afternoon.

Puccini's comic opera contains much humor that was often missed in the past, but even though the English of some of the interpreters left much to be desired, Raymond Middleton, who was assigned the witty part of Schicchi, has a perfect English diction. Mr. Middleton, who on this occasion made his debut with the company, displayed exceptional ability as a comedian, bringing out all the witticism and humor without resorting to cheap tricks. Hilda Burke, the Lauretta, and Joseph Bentonelli, the Rinuccio, both looking regal to the eye, sang with tonal beauty the lovely music given to the young lovers. The other roles were entrusted to routined artists and with Moranzoni at the conductor's desk the Puccini one-act opera had a fine interpretation.

GERSHWIN BALLET

Americans in Paris was first introduced to an audience at Cincinnati late last summer with Ruth Page, Bentley Stone, Blake Scott and the Page *corps de ballet*. The same participants performed at the Chicago premiere but the succcess scored was not altogether due to them but to Conductor Daniel Saidenberg, who directed with enthusiasm and understanding the difficult score of syncopated music. Saidenberg, known as an excellent cellist, is a musician endowed with verve, brains and *savoir faire*. His beat is decisive, firm and easy to follow. His way with the baton brings to mind Leopold Stokowski, whom apparently young Saidenberg emulates with excellent results. Gershwin's music having been analyzed previously, it remains only to state that the choreography provided by Ruth Page fits the musical score perfectly. Though Americans in Paris is not a ballet in the real sense of the word, it can be classified as an eccentric pantomime of the burlesque type.

Cavalleria Rusticana, which followed, had for interpreters Rosa Raisa, Elizabeth Brown, Armand Tokatyan, Giacomo Rimini and Mae Barron, with Moranzoni presiding at the conductor's desk.

JACK AND THE BEANSTALK

Jack and the Beanstalk, which bears the subtitle of a fairy opera for old and young was reviewed at length when given its world premiere at the Juilliard school in New York several years ago. At its Chicago premiere the opera met with the favor of the children as well as the adults, and all enjoyed the clever if absurd plot, following the heroic Jack in his various journeys through the land of make-believe with keen enjoyment and apprehension. They also laughed at the singing cow and reacted to the music of the mechanical harp which sounded jazz, love song and lullaby with tunes to which their ears have been accustomed. The music, with the exception of the three harp song already mentioned, is somewhat devoid of melody, but follows the plot admirably with superbly orchestrated recitatives.

An all-American cast was chosen with care by Paul Longone and brought new laurels to his administration. Maria Matyas, the Jack of the opera, wore the togs of the heroic youth with chic and her acting was on a par with her singing. Raymond Middleton triumphed in the difficult part of the giant which requires an actor of unusual ability and a baritone able to sustain the *tessitura* of a tenor at times. To Lucia Diano, the enchanted princess, and Janice Porter, the mother, go words of praise, though the former has not as yet learned how to relax on the operatic stage and the latter, perhaps through nervousness, was vocally uncertain. Mark Love as the Singing Cow, shared in the success of the performance, for his song was effective and his philosophical bovine was excruciatingly funny. The stage pictures created by Desire Defrere were appropriate, but the real celebrities were Rudolph Ganz, at the conductor's desk, and the men in the orchestra pit.

BOHEME IN BENEFIT PERFORMANCE

The gala benefit performance of La Boheme for the proposed Italian Center of Chicago under the auspices of Italo-American National Union and Italian Community of Chicago served for the operatic debut of Vivian Della Chiesa, radio soprano, who was Mimi. The largest audience of the present season was on hand to welcome the newcomer, who received an ovation upon her entrance and won much applause after the Mi Chiamano Mimi. Della Chiesa's voice is one of rare beauty but not as yet developed to register emotion. Her Mimi was rather amateurish, for her acting was stilted and her costumes, unbecoming as they were, did not flatter her slender and graceful figure. Lest it be assumed that the newcomer did not make a successful debut, we hasten to state that it was one of the most promising of recent years, for she is extremely clever, boasting a musical intelligence far above the average, and we feel sure will remedy her shortcomings.

Armand Tokatyan was the hero of the night, singing with authority and beauty of song and winning a personal success after the Racconta. The other Bohemians were entrusted to Giacomo Rimini, Nino Ruisi and George Cehanovsky. Lola Fletcher, who if memory serves right, made her debut as Musetta last season, made her reappearance in the role, which she invested with comedy and vocal assurance. Roberto Moranzoni always has a tendency to drag the tempo and in his many years of conducting Italian opera this defect has not been remedied.

(*Continued on page 24*)

Cleveland Orchestra Shines Brilliantly in Home City

Notable Playing Under Inspirational Conductor—Artur Rodzinski Leads Regular Concert and Radio Event—Women's Orchestra Heard, with Rosalyn Tureck—Cleveland News Notes

By LEONARD LIEBLING

CLEVELAND.—It was borne in again upon a New Yorker visiting here—although he did not need the lesson, for he is a seasoned traveller in this land—that all the impressive musical activities of America are not confined to Manhattan, which, after all, reaches only from the Battery to the Bronx. Nor has the giant town any concert home to compare with Severance Hall in Cleveland. I have just seen it for the first time, and it took my breath away with its dignity, utilitarian completeness, and sheer beauty of proportion, color, and lighting.

The edifice holds also a smaller chamber-music room, a real gem of an auditorium, blending *rococo* suggestion with modern simplicity, sensitive design, and tints of neutral hues. There could not be a more ideal center for symphony and chamber music than Severance Hall. Its donor, in whose honor the building is named, has put Cleveland citizens under enduring obligation. They doubtless feel quietly amused whenever they go to New York and see sprawling, ugly, and drab Carnegie Hall. The metropolis ought to be ashamed of itself.

ORCHESTRA CONCERT UNDER RODZINSKI

I attended a regular concert of the Cleveland Orchestra, led by Dr. Artur Rodzinski, and had the feeling that it is the right organization to occupy such a residence as Severance Hall.

I have put myself on record ere this, regarding the merits of the orchestra and Rodzinski, and other critics in other cities have also published their tributes. However, it is one thing to hear a symphonic body on its travels, and another to experience its playing in its regular surroundings, when it is not on parade for purely reviewing purposes.

Under Rodzinski, the Cleveland Orchestra has become one of the world's potent and polished concert organizations, with superior flexibility, execution, and refined, warm-colored tone. The seventy-five men now are an ensemble of rare quality and finish. I would like to see it amplified by more players (especially strings) so that it need not suffer comparison in size with it symphonic rivals of New York, Boston, and Philadelphia. However, Rodzinski gets all the volume necessary for any kind of a score.

Owing to his own arduous duties, what with rehearsing, touring, and preparing the coming (December 3 and 5) performances of Strauss' opera, Elektra, Rodzinski handed the baton for the opening number of the present concert to his associate conductor, Rudolph Ringwall, who achieved a precise and sympathetic reading of the ingratiating Concerto by Albert Stoessel. It is a modernly atmosphered work, but highly melodious, formally in the spirit of the classic tradition, and using the piano in particularly compelling fashion. The piece could be abbreviated, however, with no loss of effectiveness.

Rachmaninoff's second symphony, in E minor, found Rodzinski in command, and a brilliant, hot-blooded performance of the engaging opus won tremendous applause. The leader gets his results perfectly, with eloquence, homogeneity, and a minimum of gesture and other physical manipulation. It is the control of rigid training, definite artistic scheme, and ordered musical mentality and feeling. Passion, poetry, and drama, all in intelligent contrast, did full justice to the rich writing of Rachmaninoff, and stirred the listeners continuously. The woodwinds are as lovely in tone as I have heard from any orchestra, and added much to the effect of the performance. Technically, all the players are outstandingly competent.

Rodzinski also furnished a rare accompaniment for the Sibelius violin concerto, an inherently symphonic composition in which it is easy for a less understanding conductor dangerously to dominate the solo part. The soloist on this occasion was Ruth Breton, and she contributed determination and devotion to pages which appeal to me only slightly. The concerto is long, turbid, and consistently gloomy, the violin is chased through overwritten passages, and one is left with the feeling that the composer had no great message to deliver, and delivered it with unnecessary thickness and complexity. The work is not one for a woman to play, even though Miss Breton conquered its difficulties well—difficulties that make exact intonation almost an impossibility. Her tone is large, but heroic rather than rich. She had a tumultuous reception from the audience.

RADIO CONCERT

At the regular weekly national broadcast of the orchestra, Severance Hall held just three auditors, seated in a box—Adela Prentiss Hughes, Rosa H. Widder and your reporter. The program comprised Beethoven's fifth symphony, prelude and Liebestod from Tristan and Isolde, and the Forest Music from Siegfried. Rodzinski gave a commanding version of the Beethoven work, achieving

(*Continued on page 26*)

Hallé Concerts Reveal Skill of Monteux

Conductor Has Ovation—Arthur Rubinstein Plays—Viennese Leader Does Blue Danube Waltz

By NORMAN MOORCROFT

MANCHESTER.—The Hallé Society began its seventy-ninth season with a concert featuring Pierre Monteux, conductor, and Arthur Rubinstein, pianist.

Opening with Flying Dutchman Overture, Monteux immediately set a high standard which he admirably sustained throughout the program. Rubinstein's interpretation of the Brahms B flat concerto won high praise. Monteux also gave us La Peri (Dukas), L'Apres-midi d'un faune (Debussy) and Fire Bird (Stravinsky), the reading of the last two being truly inspired. Monteux's biggest fault, it appears to me, is his attempt to give all the credit for his brilliant results to the orchestra and to take none for himself.

The second concert, also conducted by Monteux, again won ovations for him and the orchestra. The program comprised variations on a theme by Haydn (Brahms), symphony in D minor (Franck), Manfred Overture (Schumann), parts of Harold in Italy (Berlioz) and Three Cornered Hat (de Falla).

The society's third seance was under Sir Landon Ronald, who offered excellent presentations of Lohengrin Prelude (Wagner), Apprenti-sorcier (Dukas), Enigma Variations (Elgar) and symphony in E minor (Tschaikowsky).

The biggest event of the month was the brilliant opening of Harold Holt's International Celebrity Series: the Vienna Symphony Orchestra, under Oswald Kabasta. The program of Leonore Overture (No. 2) (Beethoven), Haffner Symphony (Mozart), Till Eulenspiegel (Strauss), and symphony (No. 7) (Bruckner) was magnificently played, receiving along with Kabasta's eloquent conducting, a rousing ovation. The audience compelled two encores, the last one being the brilliant performance of the Blue Danube Waltz. The beautiful tone of the orchestra, its wonderful pianissimo, and the marvellous control of Kabasta, were breathtaking.

Havana Hails Pianism Of Hofmann

Orchestra in Stimulative Performances—Recitalist Thrills

By HUBERTO DE BLANCK

HAVANA.—The Symphony Orchestra of Havana, conducted by Gonzalo Roig, gave its monthly concert in the Marti Theatre. Arminda Schutte, the soloist in two piano concertos (Beethoven's E flat and Tschaikowsky's B minor flat) was applauded by a cordial audience. The program also included excellent performances of Beethoven's overture to Coriolanus and Tschaikowsky's Marche Slave.

Amadeo Roldan led the Havana Philharmonic Orchestra at the National Theatre in Dvorak's From the New World; Moussorgsky's Introduction, Persian Danse and Entr'acte from Khovantschina; Balakirew-Casella's Islamey Fantasy.

Pro Arte Musical Society formally opened its season with two piano recitals by the thrilling Josef Hofmann at the Auditorium. Beginning with Haydn's theme and variations in F minor the great pianist played in his first programm also Beethoven's Fury Over the Lost Penny and Schumann's sonata in F minor. Following was a group of Chopin and finally Albeniz-Godowsky's Tango, Rachmaninoff's prelude in A minor Hofmann's Berceuse, and Liszt's Venezia e Napoli. The works at the second recital included Handel's theme and variations in D minor, Beethoven's Sonata Appassionata, Chopin's twenty-four preludes, Hofmann's Penguin and Sanctuary, Rubinstein's Barcarolle in G, and Liszt's Hungarian Rhapsody (No. 12).

Hofmann thrilled the large audiences with his noble musicianship, enormous technic, and gorgeous beauty of tone. The enthusiasm was resounding.

Joint Appearance of National Orchestra And Ballet Russe Delights Washington

Kindler Leads Wagner-Strauss Concert to Applause—Metropolitan Quartet Welcomed—Recitals Include Piano List by Helen McGraw

WASHINGTON, D. C.—With all seats at Constitution Hall sold out in advance, the joint performances on November 11 and 12 of the National Symphony Orchestra with the Ballet Russe de Monte Carlo turned out to be outstanding events of the season.

The ballet opened with the typically classic Le Lac Des Cygnes (Tschaikowsky), and next in direct contrast offered the Symphonie Fantastique (Berlioz) with choreography by Leonidc Massine. This was the choicest offering of the evening. Throughout, the costumes were perfectly in accord with the mental imagery and the dancing fascinatingly moved with the same spirit. The performance closed with the dashing Polovtsien Dances from the opera, Prince Igor (Borodin). On the second evening the ballet presented the already familiar Les Sylphides, Aurora's Wedding and for the first time in Washington, Choreartium to Brahms' fourth symphony. The orchestra in accompanying the ballet, blended as one instrument, and was conducted in turn by Efrem Kurtz, Antal Dorati and Dr. Hans Kindler.

ORCHESTRA IN WAGNER-STRAUSS LIST

The National Symphony Orchestra (Dr. Hans Kindler conductor) rounded out the week on November 15 with an all-Strauss and Wagnerian program in which they presented in the first half the Strauss symphonic poem Tod und Verklärung, Burleske, with Blanca Renard, Chilean pianist, as soloist, and in the second half, the finale from Die Meistersinger, Siegmund's Love Song from Die Walküre and Vorspiel and Liebestod from Tristan and Isolde.

Señora Renard, appearing with the National Symphony Orchestra for the second time, gave a splendid reading of what every pianist knows to be a subtle and elusive work, the Burleske. She made it seem a teasing humorous composition by the lightness of her touch and crystal-like technic and revealed at the time an exquisite singing tone. There was perfect co-operation with the orchestra under the capable baton of Dr. Kindler.

METROPOLITAN QUARTET WINS OVATION

Dorothy Hodgkin Dorsey presented the Metropolitan Opera Quartet in Constitution Hall on November 8. The quartet consisted of Josephine Antoine, soprano, Helen Olheim, mezzo-soprano, and Joseph Bentonelli, tenor. Due to the absence of Julius Huehn, who was suddenly taken ill, Conrad Mayo, baritone of the Chicago Civic Opera, was called on to substitute and gave a splendid performance. This engaging quartet presented a diversified program and generously offered many encores. Miss Olheim displayed a full, rich voice and fine sense of phrasing in the Habanera from Carmen (Bizet). Mr. Mayo received an ovation for his solo offering and as encore sang the Credo from Otello. Miss Antoine thrilled her audience in the Shadow Song from Dinorah (Meyerbeer). She revealed a flexible and sparkling coloratura technic. Mr. Bentonelli gave a fine performance of the aria from La Boheme, Che gelida manina (Puccini). Not only did each artist distinguish himself in the above numbers, but in the many duets and quartets the voices were beautifully blended.

CANSINO AND JUANITA DANCE

On November 7 Beren-Brook Artists phesented to a distinguished audience Paco Cansino and Señorita Juanita in a colorful program of Spanish dancing. Throughout the recital both artists generously offered after each number an encore and the program long exceeded the usual duration.

With a quiet background of only a huge Spanish shawl, the stage seemed always a mass of color, due to the bright and interesting costumes of Señorita Juanita. By both the dancers the intricate rhythmical steps of the Spanish dance were executed with lithe grace. Their use of the castanets was effective. Particularly outstanding were the Tango-Zambra (Martinez), Jota Aragonesa (Guerrera) performed by both dancers and Andalucia (Lecuona) a solo by Señorita Juanita. The dancers were sympathetically accompanied by Fernando Alonso, who also offered several piano selections.

JOINT VIOLIN AND PIANO RECITAL

Irving Lean, violinist, and Thelma Stein, pianist, were heard in a joint recital at the Wardman Park Hotel on November 9. The opening number, sonata in D major (op. 137) (Schubert) gave both artists an opportunity to display a fine sense of phrasing and color. The sonata was played with finesse and in charming Schubertian style. Miss Stein gave an intelligent reading of the thirty-two variations (Beethoven). In a Chopin group Miss Stein revealed a certain amount of individuality although this was sometimes destroyed by an over-use of the pedal. In the concerto (No. 2) in D minor (Wieniawski), Mr. Lean displayed a warm tone and agile finger technic. Both artists were warmly received by an enthusiastic audience.

HELEN MCGRAW PLAYS

Helen McGraw, pianist, appearing in Washington on November 18, offered a well balanced program representing Bach, Mozart, Brahms, Beethoven, Debussy, Strauss-Gieseking, Stravinsky and Scriabin. Miss McGraw has poetic gifts of the highest order and particularly outstanding were her interpretations of the Debussy Minstrels, Sonata Fantasie (op. 19) (Scriabin) and an encore number The White Peacock (Griffes). G. E.

Lehmann Scores With Detroit Orchestra

Music Guild Chamber Program Includes Modern Novelties—Edwin and Jewel Hughes in Two-Piano List

DETROIT, Mich.—Lotte Lehmann, Wagnerian soprano of the Metropolitan Opera, was the soloist of the second regular Detroit Symphony Orchestra concert (Victor Kolar, conductor) on November 5 in Orchestra Hall before a large audience. Her program, which was all German, sung magnificently, opened with the Tannhäuser Dich teure Halle followed by the lyrical Träume. There is room for fine effects here in vocal *diminuendo* of which Mme. Lehmann is a past master. In the second part of the concert she was heard in a group of Strauss songs, Allerseelen, Traum durch die Dämmerung, Zueignung, and, after numerous recalls and audible bravos she encored with Strauss's Morgen. The orchestra was in good trim and opened with Weber's Der Freischütz overture. We especially liked Glazounoff's fourth symphony, which followed Lehmann's singing in the first half of the program. After the intermission, Glière's Les Sirènes and excerpts from Rimsky-Korsakoff's Le Coq d'Or rounded out the program.

YOUNG PIANIST HEARD

Samuel Sorin, young Detroit pianist was presented in recital at the Scottish Rite Cathedral, November 8 for the benefit of the Music School of the Jewish Center. Sorin, but eighteen years old has been studying in Chicago and has returned here with a mature artistry and mastery of the keyboard. There is still a certain mellowness to be conquered but technic he has aplenty and plays intelligently. He chose a difficult program, but played it most successfully. He opened the concert with the Bach-Busoni Chaconne, followed by Loeilly's Gigue, Rameau's Elegie with free transcriptions by Godowsky and ending the first half with Beethoven's sonata in C major, showing his technical ability in the latter composition. In the second half we heard compositions by Szymanowski, Sgambati, Debussy and two by Chopin. The auditorium was filled to capacity and he was given an ovation.

MUSIC GUILD CONCERT

The Detroit Music Guild gave the second concert in its Chamber Music series on November 12 at the Art Institute before an exceptionally large and enthusiastic audience. Chamber music has been a lost art in this city and these concerts are proving successful experiments. The Mozart composition for oboe quartet, listed third on the program, was easily the most satisfactory, being played with a surety of special degree. There were two modern compositions, one by a Russian Melkich, played for the first time in America, and one by Malipiero called Epodi E Giambi. The woodwind trio by Melkich was interesting, being a composite mixture of ultra-modern and folk-tunes. The first number on the program was a string trio by Beethoven which was given a good reading. The participating artists were Henry Siegl, violin; Abraham Levine, viola; Thaddeus Markiewiecz, cello; Lare Wardrop, oboe; George Dayton, clarinet; and Howard Frenzel, bassoon.

EDWIN AND JEWEL BETHANY HUGHES

Edwin and Jewel Bethany Hughes gave a two-piano recital at Kingswood School, Cranbrook, on November 22nd and attracted a large, fashionable audience. On November 23 Mr. Hughes gave a lecture recital at the Ganapol School of Musical Art, where he is a guest member of the faculty, his subject being The Art of Two-Pianoforte Playing which was illustrated by himself and wife, Jewel Bethany Hughes. Mr. and Mrs. Hughes are artists of first rank and attract large audiences in this city.

R. C. B.

ALICE TULLY,
dramatic soprano, will make her American debut in Town Hall, New York, on November 28. Her accompanist is Arpad Sandor.

Juilliard School Opens Contest for American Orchestral Work

The Juilliard School of Music, New York, announces its annual competition for the publication of new orchestral works by American Composers. Through this competition the Juilliard School will select a work and pay for the publication of it. The composer is to receive all royalties and fees accruing from the sale or performance of his work.

American composers whose works have been successful in past Juilliard competitions are Arthur Shepherd, Daniel Gregory Mason, Louis Gruenberg, Werner Josten, Charles Martin Loeffler, Harold Morris, Sandor Harmati, Nicolai Berezowsky, Albert Elkus and Bernard Rogers. Their works have been performed many times by leading symphony orchestras throughout the country.

The terms of the competition are: Compositions must be by native or naturalized American citizens. Only such orchestral compositions as are suitable for performance by a major symphony orchestra will be considered, and only compositions of which the composer owns or can control the copyright should be submitted. Manuscripts in pencil will not be read. Compositions which have been previously performed should be accompanied by a brief statement as to places and dates of performance so far as known. Compositions should be sent to Oscar Wagner, Juilliard School of Music, 130 Claremont Avenue, New York, before February 1, 1937. Manuscripts sent by mail should be insured and the composer's name and address should be securely attached. Manuscripts not selected for publication will be returned to the sender. Should a composition of outstanding merit be disclosed through the competition, it will be published in 1937.

Dr. Herbert Graf Arrives in U. S.

Dr. Herbert Graf, Viennese stage director, arrived in New York with his family on the SS. Normandie on November 23 to assume his duties as the new stage director for French and Italian opera at the Metropolitan Opera House. Only thirty-two years old, Dr. Graf has been stage director in many of the leading European opera houses. In collaboration with Toscanini, he staged performances at Salzburg this past season. He has recently been engaged to stage Verdi's Otello and Mozart's Marriage of Figaro at the coming 1937 Florence Music Festival in Florence, Italy. He has just left Toscanini in Vienna where the two collaborated on the production of Mozart's Magic Flute to be produced at the next Salzburg Festival, conducted by Toscanini, staged by Graf.

Cleveland Applauds Native Work

Beryl Rubinstein Plays His New Piano Concerto with Resident Orchestra—Leonard Liebling Gives Talks

CLEVELAND.—Having completed its Western tour as far as Chicago, the Cleveland Orchestra gave the first pair of concerts at Severance Hall upon its return here. These were replete with interesting and valuable material. It contained the second symphony of Brahms. Rodzinski's reading of the German master was not only exemplary in its scholarly concept, but also breathed radiant warmth and romantic ardor. New to the repertoire were the Kodaly Dances from Galanta; sensuously appealing, they were projected with the true Hungarian Puszta flavor, rhythm and engaging charm which is evidently part and parcel of their strong appeal.

Of interest was the performance of Beryl Rubinstein's first piano concerto, which the talented composer played with much technical brilliance, and which proved his originality and skillful instrumentation. It is interesting to note that Mr. Rubinstein has forsaken the uneven and rugged path of cacophonous modernism and is embracing the form of the classics. The result is highly pleasing; there is enough variety in the movements to insure interest for the composition throughout. By no means simple in construction, it afforded the orchestra many an opportunity to display its virtuosity and ability to cope with intricate rhythmic problems. Mr. Rubinstein should feel highly gratified to have the deft and expert collaboration of Dr. Rodzinski, with whom he shared his warm success.

LEONARD LIEBLING IN TWO TALKS

Favoring Cleveland with a fleeting visit, the editor-in-chief of the Musical Courier was welcomed by a large and appreciative audience at the Hotel Statler Ballroom. Sponsored by the Fortnightly Club and for the benefit of its scholarship fund, Mr. Liebling spoke engagingly, interspersed with much humor and spreading the gospel of his belief in the future American composer, on the topic: The World of Music Today. It was an illuminative talk on conditions of the music world from the Far East to the near West and touched upon many phases of extreme interest in our particular music world of today. He achieved a rousing success and was subsequently fêted at a luncheon which was attended by 160 guests, among whom were many persons of prominence in musical and social circles.

Mr. Liebling was also guest of honor at several concerts in Severance Hall. At a lecture before the Rotary Club he discussed the topic, Humor in Music. Pianistic illustrations pertinent to his subject heightened the enjoyment of both his talks.

SOLO CONCERTS

That master cellist, Emanuel Feuermann, thrilled a large audience with his incomparable artistry. Assisted by his extremely fine artist-accompanist, Wolfgang Rebner, it was sheer delight to revel in such works as the Richard Strauss sonata in F major; the Beethoven variations; and Schubert's Arpeggione Sonata. Stravinsky, Tschaikowsky and de Falla formed the last group which elicited tremendous applause and resulted in many encores.

Appearing as guest artist with the Cambrian Choir, Nino Martini held his audience in rapture with the purity of his voice. That liquid silver quality, typically Italian, lent its charm to songs and operatic excerpts as well. And the enthusiastic audience kept him on the stage until after midnight. The Cambrian Choir, under the direction of William Albert Hughes, also achieved fine effects, showing the artistic growth it has made since last year's appearance.

At the Cleveland Museum of Art, Winslow Cheney made his belated appearance postponed from last year, and demonstrated his skill and ability as a Bach exponent in the fantasia and fugue in G minor; the toccata and fugue in D minor; an allegro from one of the sonatas, and the adagio and fugue a la Gigue. R. H. W.

Warm Reception in Dresden For Bampton and Spalding

American Singer and Violinist Triumph Brilliantly—Mozart Series at Opera—Mengelberg Gets Tumultuous Acclaim

DRESDEN.—The premiere of Mozart's Gärtnerin aus Liebe, written when the composer was eighteen, marked the opening of our opera season. The work was given in the new translation of Siegfried Anheisser, in which he strives to make the German text fit the music. Conductor Kurt Striegler brought out the beauties of the music, but the plot is too trivial to interest a modern audience. Hans Strohbach was the producer, and Maria Cebotari a thoroughly convincing Gärtnerin.

MORE MOZART

In a general Mozart restoration, which has included all of his great operas, Magic Flute was the last to be newly studied. General Music Director Karl Böhn gave a magnificent reading and Max Hofmann, newly engaged chief stage manager, produced the splendid performance. The beautiful mountings were by Adolf Mahuke. Sven Nilsson (Sarastro), Rudolf Dittrich (Tamino), Arne Schellenberg (Papageno), Margarete Teschemacher (Tamina), Erna Sack (Queen of the Night), Elfried Trötschel (Papagena), were an almost ideal ensemble. A small sensation was created by three boy-angels: Friedholm Rabofsky, Werner Kratz, and Günther Lehmann, members of the Kreuz Choir, which had such success in America last year.

TRAVIATA RESTORED

This favorite work was heard after many years of absence, with beautiful costumes and gorgeous scenery. The State Orchestra and Karl Böhm did marvels with the old familiar music. Prof. Hofmüller had the stage management. Marie Cebotari sang charmingly and looked sweet, though she was not my idea of Violetta. Thorsten Ralf was vocally good as Alfred, but too mature-looking Mathieu Ahlersmeyer gave a fine interpretation of Germont.

BAMPTON'S SUCCESS

Two outstanding events at the Opera were the guest performances of Rose Bampton, of the Metropolitan. She was engaged for Leonora in Trovatore, and her success was so pronounced that she was immediately secured for Amneris in Aïda. It is a rare occurence for a foreign singer to appear in the Dresden Opera and a packed house greeted her on each occasion. Her lovely voice and great dramatic powers, as well as her graceful and beautiful appearance, conquered her listeners at once. She won many ovations. In Trovatore, Rudolf Dittrich (Manrico), Helene Jung (Azucena), and Robert Burg (Count di Luna) gave her admirable support.

In Aïda, Miss Bampton made another fine impression as Amneris, both vocally and in appearance, her performance casting a glamor over the whole opera. She was enthusiastically applauded after her scene with Radames (Thorsten Ralf), the only one that gave her an opportunity to display the full beauty of her voice and superb acting. Margaret Teschemacher sang Aïda exquisitely, but why she made up to resemble an American Indian in color, when she is supposed to be an Ethiopian, remains a mystery. The Mayor of Dresden, Ernst Zörner, was present at the Aïda performance, to do honor to Miss Bampton.

SYMPHONIC SEASON

The first two concerts of the Opera series, given by the State Orchestra, under Karl Böhm, were distinguished by two great soloists: Gaspar Cassado, cellist (Schumann concerto and a work for clarinet by Weber, arranged for cello by Cassado), and Elly Ney, pianist, whose interpretation of concerto in G (Beethoven) bordered on the remarkable. The second concert included Bruckner's fourth symphony in its original form. A wonderful reading.

AUSPICIOUS RECITALS

The Fleet Street Choir of London, under T. B. Lawrence, made a favorable impression with their concert of English folk songs, madrigals, and modern scores. Sponsored by the Mayor, the concert was given in the festival hall of the Rathaus.

Albert Spalding, violinist, who had not been heard here in some years, was greeted by a large and discriminative audience at his recital. He enthralled his hearers with the beauty and purity of his tone, and his interpretation of sonatas by Handel and Beethoven must be ranked as unsurpassable. In his own compositions, Wind in the Pines and Dragon Fly, as well as selections from Sarasate, Ravel, and Szymanowski, he displayed brilliant and flawless technic. The audience went wild and continued the clamor until Mr. Spalding and his pianist, Werner Schröter, gave another concert in encores.

Vasa Prihoda's violin recital was also outstanding. Technical difficulties have never existed for this artist, but during the years he has developed a beauty and spirituality of tone quite spellbinding. He was ably assisted by Otto Graef pianist. Encore after encore had to be given before the fascinated hearers would depart. ELINOR JANSON

JOHN SMALLMAN,

conducted the third annual Bach Festival in Los Angeles on November 20 and 21. Four programs were given which included cantatas, organ, piano and violin works, the Magnificat in D, and closed with the Mass in B Minor. Eminent soloists of the Pacific Coast appeared and thirty members of the Los Angeles Philharmonic Orchestra furnished the accompaniments. Mr. Smallman has been a conductor of choral events, coach and teacher of voice in Los Angeles for eighteen years.

N. A. A. C. C. Presents Concert of American Works

The first concert of the National Association for American Composers and Conductors occurred at Steinway Hall on November 17. The program consisted of the fifth string quartet by Quincy Porter interpreted by the Phil Sym String Quartet (Joseph Reilich, violin; Louis Fishzohn, violin; David Katz, viola; Avron Twerdowsky, cello); eight songs by Charles Ives sung by John Baumgartner, bass-baritone, accompanied by John Kirkpatrick; and a quintet for string quartet and piano played by Harold Morris, the pianist and composer of the work, and the Phil Sym String Quartet.

The Quincy Porter quartet which received its first New York performance on this occasion is a grateful composition. It is lyrical in quality with a poetic charm that arouses keen pleasure in its hearers. Modern in harmonic idiom, its unanimity of mood, skill in scoring and melodic freshness make it one of the finest string quartets of American literature. It is completely original in tonal expression despite its faint aroma of the French school. The work was performed with musicianly finesse by the four capable string artists and received ovational response from the large audience.

Charles Ives' eight songs, Walking, At Sea, Walt Whitman, At the River, Evening, The Seer, Immortality and Charlie Rutledge, were well sung by Mr. Baumgartner and magnificently played by Mr. Kirkpatrick. Mr. Baumgartner did not seem to be acquainted with the curious tonalities of these strange airs and was occasionally off pitch. His enunciation lacked clarity and therefore the music seemed slightly more insane than at previous hearings. Though there may be a cult for Ives music in this country this reviewer believes that any music that so constantly splits its moods is important only as an individual expression in the growth of music as an art.

Harold Morris' quintet, also performed for the first time in New York, was admirably interpreted by the composer and the quartet. The opus shows skilful workmanship, though it is more pianistic in style than a string work should be. Ablaze with original material, it suffers from the publication of too many thematic ideas. Possibly this accounts for the diffuse qualities of the composition and particularly those at the end of the work where a conservative style of writing intrudes that does not balance with the tonal patterns previously heard.

Despite these flaws, however, Mr. Morris has written a work of high merit. It has originality, vigor and lives as pure music. Each successive composition from Mr. Morris' pen shows greater mastery, and if he can become more economic in the use of his ideas, developing these to their fullest extent, he will reward American musical literature with compositions of enduring fame. The audience greatly liked the quintet. H. J.

Metropolitan Opera Prospectus Issued

The Metropolitan Opera Association on November 16 issued its prospectus for the coming season, which opens on December 21 and extends to March 28. It contains the announcements of new works and singers which had previously been made to the press. The novelties, as then announced, include Caponsacchi, opera by Richard Hageman, libretto in English by Arthur Goodrich; and The Clandestine Marriage, opera by Cimarosa, in an English version by Reginald Gatty and Albert Stoeseel. The restorations are Flying Dutchman, Samson et Dalila, The Bartered Bride, Tales of Hoffmann, Norma and Don Giovanni. The new singers are: Stella Andreva, Natalie Bodanya, Vina Bovy, Gina Cigna, Muriel Dickson, Irene Jessner, Gertrud Ruenger, Bidu Sayao and Franca Somigli, sopranos; Lucielle Browning, Anna Kaskas, Kerstin Thorborg, contraltos; Arthur Carron, Karl Laufkoetter, Nicholas Massue, George Rasely, Sydney Rayner, tenors; John Brownlee, Wilfred Engelman, baritones; Norman Cordon and John Gurney, basses. Maurice de Abravanel is a new conductor, and Dr. Herbert Graf, a new stage director. The names of Mario Chamlee and Armand Tokatyan appear on the list of regular tenors of the company.

Concerning the spring season, the prospectus says: "It is the present plan of the management to provide a supplementary season of opera at popular prices after the close of the regular season. Details of this will be the subject of later announcements."

Flagstad to Sing in Town Hall Endowment Series

Kirsten Flagstad, whose recital at Carnegie Hall in December was erroneously announced as her "only New York recital this season," will give a second recital at Town Hall on February 3. The Wagnerian soprano will appear in the current Town Hall Endowment Series on this occasion. The series opened with the Heifetz recital, November 11, and continued with the only New York appearance this season of the Don Cossacks Russian Male Chorus, November 30.

Webster Aitken to Play Bach-Mozart Program in New York

An unusual program is that chosen by Webster Aitken for presentation in Town Hall, New York, November 29. Devoted to works of two composers only—Mozart and J. S. Bach—it consists of the fantasy in C minor (K. 475) and the sonata in C minor (K. 457) of the former, and the Goldberg Variations (aria with Thirty Variations) of the latter.

Ivor Newton's Activities

Ivor Newton's season includes many important engagements. The last night of the Salzburg Festival, Max Reinhardt invited a number of distinguished artists and visitors to his Castle Leopoldskron, to hear Grisha Goluboff and Ivor Newton play a program of Mozart sonatas and modern works for violin and piano. Pianist Newton also appeared in three sonata recitals in London (B. B. C. broadcasts to United States, Canada, and Australia). One was with Thelma Reiss; one with Harold Dielding, English violinist (broadcast to South Africa); the third was with Beata Grenelli, recital of songs by Joseph Marx.

Among recent London recitals at which Mr. Newton has appeared as accompanist were Sarah Fischer (Fauré and modern songs), Emma Redell, American soprano (Aeolian Hall), and four artist cello pupils (Jessie Rose, Jean Hill, Valerie Avron, Diana Beachcroft) of Effie Richardson (Wigmore Hall). Mr. Newton has also recently played for Dino Borgioli, Stella Andreva and Dennis Noble, and will accompany Jessie Rose, cellist, in her first London recital, on December 8.

Seattle Orchestra Launches Season

All-Wagner Concert under Cameron Has Melchior as Applauded Soloist—New Recital Series and Concert Club Features of Winter

SEATTLE, Wash.—The Seattle Symphony Orchestra began its 1936-37 season with a brilliant concert featuring the works of Richard Wagner. The huge Civic Auditorium was filled to capacity on November 9. Always a superb Wagnerian interpreter, Dr. Cameron chose no less an artist than Lauritz Melchior to assist in this all Wagner program. Melchior was in superb voice for his performances, which included Lohengrin's Narration, Walther's Prize Song, Spring Song and Forging Song in addition to a group of short solos with orchestral accompaniment. Lohengrin's Narration and the Prize Song were unquestionably the finest vocal offerings of the evening, and with Dr. Cameron's accompaniments, created a furore in this, Melchior's first Northwest appearance.

What might be called a freshened reading of the Tannhäuser Overture was the highlight of the orchestral interpretations. With seeming new fire this overture glowed under the skillful baton of Dr. Cameron. The orchestra itself was keyed to an enthusiastic pitch for the opening concert, and was in fine fettle.

NEW MUSICAL FEATURES

In addition to the series of concerts at the Civic Auditorium presenting celebrities including Szigeti, Rachmaninoff and George Gershwin, there will be a series of Monday night concerts and a series of more popular Sunday afternoon concerts. The latter two series will present many Northwest artists as soloists during the year.

By way of creating a greater understanding of the works being presented on the Sunday afternoon concerts, there has been organized a Sunday Concert Club. Membership in this club entitles one not only to seats for all Sunday concerts, but admission to the final rehearsal for each concert and the regular meetings for the more intimate study of the works to be played.

Another interesting preparation for the enjoyment of the symphony concerts is the series of lecture-recitals being given by Louise Van Ogle preceding the appearance of each of the soloists. These lectures are open to the general public and are frequently illustrated with recordings by the artists under discussion.

RECITALISTS

One of the most unusual artist-student recitals of several years was given on November 13 by Mary Amano, Japanese pianist and student of Silvio Risegari. Miss Amani played four piano concertos of Mozart, Beethoven, Mendelssohn and Liszt, and was greeted by a large and appreciative following. Miss Amano is the possessor of a facile technic and ranks high as an interpreter.

The fall series of Sunday evening organ recitals by John McDonald Lyon, is now in progress, and with his Christmas program, he will have completed the cycle of all of the organ works of John Sebastian Bach. With every program Mr. Lyon displays more artistry and more command of the instrument he has chosen. All recitals are given in the St. James Cathedral and are open to the public. J. H.

Ernst Silberstein to Make New York Recital Debut

Ernst Silberstein, cellist, gives his first New York recital at Town Hall, New York, December 9, when he will have as accompanist Ernst Victor Wolff, pianist and harpsichordist. Mr. Silberstein, who has recently come here from Germany, where he was a member of the Klingler Quartet and solo cellist of the Städtische Oper of Berlin, has joined the Perole Quartet of New York as new cellist. His program includes the seldom-heard Beethoven variations on the duet Bei Männern, welche Liebe fühlen from Mozart's Magic Flute.

Piatigorsky and Tcherepnine Win Favor of Tokyo Hearers

Japanese and Chinese Composers Featured by Tcherepnine—Josef Rosenstock Conducts and Appears as Pianist

TOKYO.—First on our seasonal list was Gregor Piatigorsky, 'cellist, with a series of five concerts in Tokyo and several in other large cities of Japan. He came back to Tokyo for a farewell concert here before leaving for an extensive tour in America.

His programs were wide in scope covering music from the fifteenth century to the present day moderns. It is difficult to find anything to say that has not already been written about this master player. He produces beautiful tones of every shade and hue. His technic is nothing short of marvelous, and he handles his instrument with consummate ease. He was ably seconded by Valentin Pavrovsky at the piano, who is an unusually fine artist.

MISSIONARY TCHEREPNINE

Interspersing the Piatigorsky recitals was a series of three concerts by that unusual and gifted pianist-composer Alexandre Tcherepnine. He was given enthusiastic receptions. Tcherepnine, more than anyone else, is doing and has done more to advance and introduce the compositions of modern Japanese and Chinese composers. Two of his concerts were entirely devoted to his own advanced compositions, many of them based on the Chinese and Japanese pentatonic scales. The third concert brought modern Japanese and Chinese compositions, with many of the Japanese composers taking part in the program. A crowded attendance bestowed a rousing reception.

COMPOSER PRESENTS HIS SONGS

Bunya Koh sang a group of his own Seiban (Savage) Songs. There is no language to these songs only the exclamations of the head-hunters of Mr. Koh's native Formosa. Some of the simple and delightful piano numbers played were a series of child-pieces written in the pentatonic scale. These were composed by Kojiro Kobune. Each one depicts a Japanese scene such as the first *koto* lesson; the painted paper parasol, a common sight in Japan; the piping of the street-cart of the candy maker; the winter pilgrims hurrying to the temples or shrines; the three-toned pipe of the blind *masseuse*, a familiar sight and sound on Tokyo residential streets at night; and the peculiar and complicated rhythms of the various drums which accompany the actor's entrance in a drama theatre. These are realistic and fascinating little pieces.

Other numbers were piano works by Rodin Ho, a Chinese composer, Yasuji Kiyose, a Japanese; some works by Y. Matsudaira for flute and piano; and a host of other attractive and modern works by Japanese composers.

An uncommon feature is that these native musicians are developing a new native school under Tcherepnine's guidance and instruction, and ceasing to imitate the Western idioms and forms.

ROSENSTOCK IN TOKYO

Three concerts have been given by the New Symphony Orchestra under their new leader Josef Rosenstock. One was in the nature of a popular concert to introduce the conductor to Japan. The second one was the first in the series of Beethoven symphony concerts. This series will continue at intervals from now until late spring until all the symphonies have been performed.

It is not an exaggeration to say that the New Symphony Orchestra performs Beethoven well. Since Western music was first introduced into Japan, the Japanese have been drilled and trained in the Three B's, so now they have musical and intellectual appreciation and understanding of these masters. Already the orchestra shows improvement under Rosenstock's direction.

The third comprised the overture Benvenuto Cellini by Berlioz, Schubert's symphony (No. 7) in C major, and Tcherepnine's concerto (No. 2) in A minor, with the composer as soloist. The orchestra gave spirited and well-balanced performances. The Tcherepnine concerto, in three uninterrupted movements, opens martially with a roll of drums and bass trills on the piano. Then follow twelve variations on the first theme. As one expects each variation to end the next one suddenly begins in an entirely different rhythm. Following the last variation there is a *presto* movement and *coda*. This is one of the most melodious and completely fascinating composition by Tcherepnine.

ROSENSTOCK AS PIANIST

Willy Frey, violinist (teacher at the Ueno Academy of Music) and Josef Rosenstock as pianist, gave a concert of Bach, Beethoven and a group of moderns. The surprising part of the program was the pianistic ability of conductor Rosenstock. He has highly developed technic, excellent tone, and gives a generally polished and cultured performance. The violinist's execution is fluent, though his tone lacks somewhat in depth. A large audience gave the artists a warm reception. I. J. FISHER

Germantown, Pa., Orchestra to Hold Auditions for Players

The new Germantown Orchestra, holding rehearsals at the Germantown High School, Germantown, Pa., on Wednesday evenings, offers opportunity for players, especially those on wind instruments. Only the classics will be studied. Auditions may be had by application to the conductor, N. Lindsay Norden of Philadelphia. Work has begun on music for the first concert.

Irra Petina Found Vivid Interest in Operatic Life of Buenos Aires

Irra Petina, young mezzo-soprano of the Metropolitan Opera has returned to New York after a season with the Colon Opera in Buenos Aires. In the Argentine capital Miss Petina sang thirty-two performances

IRRA PETINA
as Cherubino in Mozart's Marriage of Figaro. (Photo by Sudak.)

in four months, appearing in Rigoletto, Madam Butterfly, Tales of Hoffmann, Fledermaus, Marriage of Figaro, The Flying Dutchman and as a soloist in the Ninth Symphony.

"I was away from New York six months altogether," said the singer, "a month each way on the boat and the rest of the time in Buenos Aires. I found the South American city a friendly and interesting place and I became so used to hearing and speaking Spanish, Italian and German, the most common languages there, that it seems a little strange to be talking English again.

"While I was at the Colon, I encountered many of the singers with whom I had appeared at the Metropolitan—Marjorie Lawrence, Rene Maison, Editha Fleischer and others."

Miss Petina has been invited to return to the Colon next year.

The mezzo-soprano likes to travel, fortunately for her, as she has journeyed around the world since her parents, a Russian general and his wife, took their family and left their native land after the revolution. They went to China, together with numerous other well-born Russian *emigrés*. Little Irra, who spoke Russian and French with her family, also learned some Chinese as she grew up. Of course, she further extended her study of languages when she took up singing.

Miss Petina came to America several years ago to study at the Curtis Institute of Music in Philadelphia, where she was graduated in due course. She entered the Metropolitan a tour of Europe, singing in Warsaw, Vienna, Opera Company in 1933-34. Last fall, she made Berlin, Budapest and London. M. L. S.

Heifetz and Feuermann Play in Pittsburgh

Stock Conducts Chicago Symphony Orchestra in Scriabin Work—Moscow Cathedral Choir in Visit

PITTSBURGH, PA.—Emanuel Feuermann, Viennese cellist, and his artistic accompanist, Wolfgang Rebner, gave the opening concert of the Y. M. and W. H. A. Musical Society's eleventh season and played one of the most memorable recitals heard in this city. Admirable musicianship and keen ensemble collaboration accounted for impressive projection of Beethoven's fifth sonata (op. 102, No. 2) and De Falla's Suite Populaire. A large, representative audience gave evidence of pleasure through lusty approbation.

HEIFETZ APPLAUDED

Jascha Heifetz's violin recital with Emanuel Bay at the piano was another highlight of the new season, his program of compositions stressing classics and lyric phases of musical expression, evoked vigorous applause and several encores were forthcoming at the end of the regular list.

STOCK ORCHESTRA IN VISIT

The presentation by the Pittsburgh Orchestra Association of the Chicago Symphony Orchestra led by Dr. Frederick Stock, proved a notable occasion. It was the first orchestral concert to be given locally this season. New to audiences here was Scriabin's third symphony—The Divine Poem, and also performance by all the violins in unison of Paganini's Moto Perpetuo accompanied by the remainder of the orchestra, the arrangement being Dr. Stock's. His arrangement of Bach's E flat prelude and fugue—the St. Anne's—was roundly applauded. Other items included the Haydn-Brahms Variations and Enesco's effervescent first Rumanian Rhapsody.

The Musicians' Club held its November meeting at the College Club, Albert Demmler presiding. Earl Wild, talented young local pianist-composer, played a short recital.

MOSCOW CATHEDRAL CHOIR

The Moscow Cathedral Choir, led by Nicolas Afonsky, was the feature of the second Art Society event.

The free organ recitals of Dr. Marshall Bidwell of Carnegie Institute and Dr. Caspar P. Koch at Northside Carnegie Hall are being well attended. Local soloists are being featured by both.

HIGH SCHOOL CHORUSES HEARD

The first All-Western High School Chorus event was held at Norwin auditorium, Irwin, Pa., when 200 girls and boys comprised the huge chorus, chosen from the best of Western Pennsylvania High Schools. Morton J. Luvaas, of Allegheny College, and Olaf Christiansen, noted leaders, directed the group.

Sponsored by the Pennsylvania State Music Association in co-operation with Harold F. Hetrick of Norwin High School, this event is the first of its kind to be held in Pennsylvania. More than 150 students were refused admission to the group due to necessary limitations of membership. R. L.

Crooks to Sing in San Diego

Another California recital engagement for Richard Crooks this season will be in San Diego on February 9. He spends the entire month on the Pacific Coast in filling numerous engagements.

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Ann Arbor Welcomes Stock Forces

Chicago Orchestra Offers Novelties in Second Concert—Moscow Cathedral Choir Impresses in Local Debut

ANN ARBOR, MICH.—This city welcomed a group of old friends on November 2 when Dr. Frederick Stock and the Chicago Symphony Orchestra gave the second concert of the season in the Choral Union Series. The outstanding stranger in the group was Edmund Kurtz, the new first cellist.

The conductor and orchestra responded in a pleasant and enthusiastic way to the welcome given them and presented a program which was a masterpiece in program arrangement. In a sense it was one of arrangements, as there were three by Stock and one by Brahms. The conductor chose as the opening number a work which he had transcribed for modern orchestra; it was the Bach prelude and fugue (St. Anne's) which was written originally for organ. This was followed by the Brahms variations on a theme by Haydn, and the symphony (No. 3) by Scriabin, known as The Divine Poem. Each one of these was a splendid medium for demonstrating Stock's ability and the musicianship of the orchestra.

The second part of the program was given over to a fascinating performance of Enesco's Roumanian Rhapsody (No. 1), Paganini's Moto Perpetuo, played by all the violins, and the finale of Act III of Wagner's Siegfried. In response to the thunderous applause Dr. Stock graciously led the orchestra in a performance of the Romanza from Dohnanyi's Romantic Suite.

MOSCOW CATHEDRAL CHOIR IN BOW

The Moscow Cathedral Choir under the leadership of Nicolas Afonsky, made its first appearance in this city on November 16, when a generous program running from deeply religious music to light and tuneful peasant songs was offered to a ravenous audience which demanded encore after encore.

The art of this group is seen in the agility with which it could pass from the deeply spiritual compositions of the Church to the lighter expressions of secular music. In retrospect there were certain selections from both groups which made a lasting impression—Archangelsky's Hymn to the Cherubims; Rubinstein's Persian Song with solo by M. J. Jaroff; Sadness by Chopin (Mme. A. Zakharova singing the solo part); and the Ukrainian Song, The Violin in the Street, by Egroff. Nicolas Afronsky can justly be proud of his choir and their training.

On November 7 the University School of Music entertained the Michigan Composers' Club (Prof. James H. Spencer of Adrian College, president). A delightful program was arranged by E. William Doty of the faculty. A. McL. T.

Copenhagen Hears Melchior As Siegfried

Also Sings Canio in Pagliacci—Kreisler and Friedman Give Admired Recitals

COPENHAGEN.—The opera season was inaugurated by Flotow's Martha. Well produced, though on a smaller scale as to vocal powers, than might have been expected. Ebba Wilton and Marius Jacobsen took the leading parts. In Siegfried and Pagliacci, Lauritz Melchior, our eminent fellow countryman, sang with his usual sense of style and beautiful interpretation, especially in Wagner, more intimately related to the tenor's nature and temperament than the wild passion of the Italian.

BRILLIANT CONCERTS

So far we have had only artists of the first magnitude. There was Kreisler, to whom one can only listen in mute admiration. He was followed by Joseph Szigeti, another wonderful violinist, with an exquisite tone and sense of style. Next came Arthur Rubinstein, pianist, in the Tschaikowsky concerto, a performance never to be forgotten. A few days later Friedman appeared, who still possesses his gigantic grasp of the piano and his velvet touch. He gave a Chopin recital, and brought out all the feeling, refinement and sensitivity of the composer. Finally Lucienne Delforge, French pianist, did a French program, interpreted with *esprit* and a ring of freshness which made for thrills. The young artist's growth since her last appearance here was noticed with great pleasure. CHRISTIAN LETH-NEILSON.

Martinelli Sings with Chicago City Opera

Giovanni Martinelli, Metropolitan Opera tenor, arrived in Chicago on November 23 to fulfill a series of operatic engagements, opening November 25 with an appearance in Aida. The tenor has completed a season on the coast, singing with the San Francisco Opera forces and appearing in other coast cities in recital. While in Chicago Mr. Martinelli will sing the title role in the November 27 and December 9 performances of Othello; a performance of La Boheme on December 1; La Juive, December 7; and Samson and Delilah on December 12. Immediately following this last performance he leaves Chicago for Havana, where he is scheduled for two concerts, on December 16 and 18. He returns to New York between his Havana engagement and a January 10 recital which takes him to Cleveland. He will rejoin the Metropolitan Opera some time after the middle of January.

Sigma Alpha Iota Notes

Gertrude Evans, national president of Sigma Alpha Iota, is on a tour of chapters of the fraternity. Miss Evans completes her itinerary on December 20 and returns to her home in Ithaca, N. Y., for the Christmas holidays. In February she plans to continue her inspection trip, to extend to the end of May.

Sigma Alpha Iota, Chicago, held the first inter-chapter musicale of the current season in their National House Headquarters, on November 15. The artists presenting the program were Madeline Pfeiffer, soprano, offering a group of Russian songs in costume; Helen Hall Krumm, violinist; Mary Frances Averill, soprano, and Josephine Swinney, contralto, in vocal duets; Lillian Korecky and Margaret McMeel, pianists. Eilleen Bowman and Grace Muhs Kirschbaum accompanied.

Alpha Omicron, located at Occidental College, Los Angeles, will sponsor an appearance on December 7, of Georgia Stark, coloratura soprano, with the Pasadena Opera. February 22, the chapter presents Richard Tetley Kordos, pianist. Tentative plans are in progress to present John Pennington, violinist, and Raymond McFeeters, pianist.

Alpha Theta and Epsilon chapters, New York City, are sponsoring membership in Metropolitan Opera Guild and are on the patroness list as subscribers to the New York Woman's symphony.

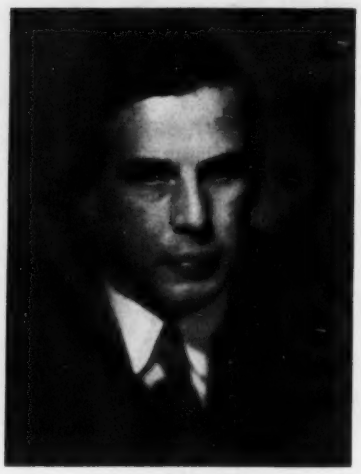
Rho Chapter will be hostess to the Gamma Province Convention, to be held in Madison, Wis., February 27 and 28.

Novaes' Town Hall Recital Program

Guiomar Novaes, Brazilian pianist, will appear in recital at the Town Hall, New York, on December 12. Her program includes the English Suite in G minor by J. S. Bach, Chaconne by Handel, the Waldstein Sonata by Beethoven and a Chopin group. Mme. Novaes plays at Jordan Hall, Boston, on December 15, with a small orchestra of men from the Boston Symphony Orchestra under the baton of Bernard Zighera. She is scheduled for engagements throughout the country, which take her to the Pacific Coast, where she is to appear as soloist with another orchestra, the Los Angeles Philharmonic, and then south to Cuba. The artist has already appeared in recital and as soloist with the Cincinnati, Chicago, Detroit, Trenton and National Symphony (Washington, D. C.) orchestras on her 1936-37 concert tour.

Women's String Orchestra Plans Baltimore, Md., Series

A series of four evening concerts is announced by the Women's String Symphony Orchestra of Baltimore, Md. (Stephen Deák, conductor). These events are to be presented at the Baltimore Museum of Art on December 14, February 1, March 22 and May 17. The orchestra is made up of forty women musicians of Baltimore. On the first program are works of C. P. E. Bach, Boccherini, Frescobaldi-Cassado, Glazounoff, Ravel and Tschaikowsky. Subsequent programs contain compositions of Vivaldi, Bach, Handel, Purcell, Volkmann, Mozart, Grieg, Schumann, Schönberg, Bloch and Weiner.



WILLIAM BACHENHEIMER,
coach, accompanist, opera and orchestra conductor of Hollywood, is the musical director and coach for Maria Jeritza. Mr. Bachenheimer has coached many singers for opera including Melchior, Hempel, Manski, Roselle, Huehn and Bentonelli.

Budapest Restores Bartok Opera

BUDAPEST.—Bela Bartok's opera, Duke Bluebeard's Castle, has been restored to the opera repertoire after an absence of eighteen years, due to left-radical political activity of Bela Balazs, author of the libretto, and who is banished from Hungary. Bartok wrote the opera—it is in one act—in 1911, in a single outburst of genius, and it is now given with entirely new scenery and actors. The score, though a quarter of a century old, proved to be full of power and living sound, admirably fresh. It seems that the color richness of the score is now better understood than formerly, people having been educated in modern music since then. The success of the work was hearty and warm and will no doubt continue. The two protagonists of the work—the Bluebeard action contains the Lohengrin problem, with certain vital differences, especially in the ending—Ella Nemethy and Michael Szekely, won success with their splendid acting and fine voices. ALEXANDER JEMNITZ.

New Jersey Opera Association in Don Pasquale

On November 18, the New Jersey Opera Association, under the management of Alfred C. Cerrigone, presented Don Pasquale at the City Theater, Newark, N. J. The performance, under the skilled baton of William Spada, was admirable, the audience responding in enthusiastic terms to the work of the local chorus and the excellent singing of the principals.

A fascinating and youthful Norina was Ina De Martino, who sang her role with artistry and beauty of voice. She was warmly applauded. Giuseppe Barsotti proved a good Ernesto; Giuseppe La Puma handled his role of Don Pasquale cleverly, provoking much amusement; Angelo Pilotto was a rich voiced Doctor Malatesta; and Costante Sorvino was the Notary.

So far this organization has given three opera performances each of which has been of a surprisingly good standard. Mr. Spada deserves due credit for his training of the chorus and his general handling of the performances. J. V.

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STEINWAY HALL
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Philadelphia Orchestra Offers Wealth of Transcribed Music

Stokowski Performs His Versions of Excerpts from Bach, Wagner and Moussorgsky in Home City—Youth Concert a Feature—Hans Barth in Recital

PHILADELPHIA.—The sixth pair of Friday afternoon and Saturday evening Philadelphia Orchestra concerts, and the third Tuesday evening concert, November 13, 14 and 17, were conducted by Leopold Stokowski. The program was magnificent, opening with the Bach fugue in G minor, transcribed for orchestra by Dr. Stokowski with effectiveness. Then came the second symphony in D minor of Brahms. This was gloriously read and played, revealing all the beauty of the work with amazing clarity. Spontaneous applause followed the symphony, while each number of the program aroused enthusiasm. After the intermission, three excerpts from Wagner's Das Rheingold transcribed for orchestra by the conductor, proved impressive. The final number was the spirited Hungarian Rhapsody (No. 2) of Liszt. The leader was recalled many times at the close. As a result the orchestra played an encore, another Stokowski transcription, the Bach Sarabande from the B minor partita (No. 2) for unaccompanied violin.

YOUTH CONCERT OF PHILADELPHIA ORCHESTRA

The Concert for Youth given on November 18 by the Philadelphia Orchestra was the only one to be conducted this season by Dr. Stokowski, and as usual the Academy was filled to capacity. When the conductor appeared, he was greeted with uproarious applause. After expressing his pleasure in being back "with this wonderful orchestra and you," he spoke about the first number, three excerpts from Das Rheingold—prelude, Invocation of Alberich to the Nibelungen, and Entrance of the Gods into Valhalla. It was played superlatively, and was followed by Dr. Stokowski's orchestral transcription of Tschaikowsky's song Solitude (played on one of the recent regular programs). A novelty was introduced in the form of a sonata for two piccolos, three flutes, and one alto flute by Joseph LaMonaca of the flute section of the orchestra. The four players were William M. Kincaid, Joseph LaMonaca, John A. Fischer and Hans Schlegel. It was an interesting work, showing exhaustive knowledge of the flute's possibilities and is written in a pleasing style. The players were roundly applauded by both audience and orchestra, Mr. LaMonaca being brought forward to take his share of the applause. The last number before the intermission was the impressive orchestral transcription by Dr. Stokowski of sections from the Moussorgsky opera Boris Godounoff, which was played also at a recent regular concert. He described briefly the various parts, adding much thereby to an understanding of the work.

After the intermission came the more or less informal part of the program when the familiar "give and take," between conductor and audience occurs, to the evident enjoyment of each. The Upper Darby High School A Cappella Chorous (Clyde Dengler, director) sang the vocal parts of The Voyage of the Mayflower by Paul White, with good effect. Dr. Stokowski brought Mr. Dengler to the stage to acknowledge the plaudits of the crowd. Mary Earp, young contralto, was the soloist in the familiar Largo of Handel. Miss Earp has a voice of beautiful quality which she uses well. She was recalled many times. Reel from the Irish Suite by Henry Cowell was a jolly bit, although seemingly inconsequential.

A feature of each Youth Concert is the songs for everybody. As this date was the 100th anniversary of Sir William Schwenck Gilbert's birth one of the songs and choruses from Pinafore was sung by the audience. After that they sang the Youth Song, Schubert's Serenade, the Round, Frère Jacques, and When Johnny Comes Marching Home. It was 10:40 by this time, and Dr. Stokowski said that as he had received many letters from parents asking him not to keep these youths too late, he thought the last number had better be omitted. At loud protests from the audience, he eventually conducted a stirring performance of Liszt's Hungarian Rhapsody (No. 2).

HANS BARTH IN RECITAL

A recital of more than ordinary interest was given on November 17 in the New Presser Auditorium, by Hans Barth, as one of the faculty concerts of the Hyperion School of Musical Art.

It was a program of harpsichord and piano music. Mr. Barth spoke in an enlightening way of the construction of the harpsichord and contrasted it with the piano. His first group, played on the harpsichord, was Scarlatti's sonata in G, Tambourine by Gossec, and Mr. Barth's arrangement of the Mozart menuet in F. This last number he also played on the piano to show the great difference in the two instruments. The final work of the first group was Mozart's Turkish March. The piano offerings included Schumann's theme and variations (op. 1), and Mr. Barth's sonata (op. 14), written with the atonal scale for its base. The latter was well received. MacDowell's Virtuoso etudes (op. 46) revealed his exquisite tone and clear technic. The final number, Perpetual Motion by Alkan-MacDowell, was a *tour de force*. The capacity audience was warm in its appreciation, and he played two encores in response—Chopin's waltz in G flat, and Rachmaninoff's Polichinelle.

M. M. C.

Sevitzky Scores in Concert with Indianapolis Orchestra

INDIANAPOLIS, IND.—Fabien Sevitzky, conductor of the Philadelphia Chamber String Simfonietta, won a triumph on his first appearance as guest conductor of the Indianapolis Symphony Orchestra on November 18. Mr. Sevitzky delighted a capacity audience with the vitality of his performance. He revealed himself as an inspiring leader and skilful drillmaster, as well as a sensitive interpretative artist in a program ranging from Debussy to Tschaikowsky, and established fresh prestige for the orchestra. He was given an ovation. C. P.

American Negro Opera Performed

Menelek, opera in three acts, libretto, music, staging and production by Penman Lovingood, was produced by an all-Negro cast, orchestra and conductor at the Central Opera House, New York, on November 16. The work was heard by a good sized audience, which warmly applauded John H. Eckles (Menelek), Carl Diton (the Bandit), Eloise Uggams (Yetta), Raoul (Mr. Lovingood) and others in lesser roles. Conductor Johann Testman earned applause ,and Abbie Mitchell, Grace Giles and Jane Owens shared in honors for the ballet, costumes and staging.

F. W. R.

New York MacDowell Club Awards Recitals to Six Young Artists

The final auditions for the MacDowell Club Young Artists Contest have been completed. The jury consisting of Hans Barth, Leslie Hodgson and Sigismund Stojowski for the pianists; Walter Golde, Harry Spier and Jeannette Vreeland for the vocalists; and Alfred Pochon, Emmeran Stoeber and Wolfe Wolfinsohn for the instrumentalists, have selected the following young artists for presentation in recital at the MacDowell Club this season: Inez Palma Bartel, pianist, of New Rochelle, N. Y.; Leo Litwin, pianist, of Medford, Mass.; Dorothy Wagner, pianist, of Brooklyn, N. Y.; Christine Murdoch Kendrick, soprano, of Philadelphia; Melton Moore, baritone, of New York; Carmela Ippolito, violinist, of Boston and New York.

These artists were chosen from seventy-nine candidates. Dates for the recitals of the winners selected will be announced shortly.

Fiedler Touring with Sinfonietta

Arthur Fiedler, conductor of the Boston Sinfonietta, is directing his ensemble in concerts in Boston and elsewhere. Recent engagements include appearances at Greenfield, Mass., Concord, N. H., the University Club in Boston, and with Jan Smeterlin on November 9 in the Wellesley College series.

HELEN JEFFREY

NEW YORK HERALD TRIBUNE, SATURDAY, OCTOBER 31, 1936

Helen Jeffrey Returns To Town Hall in Recital

Violinist Gives Program Opening With Brahms Sonata

The return of Helen Jeffrey to Town Hall last night after an absence of several years *brought with it some violin playing of exceptional caliber*. For her opening offering Miss Jeffrey chose the G major sonata of Brahms, Op. 78, and this proved in every respect a wise choice. For Miss Jeffrey is one of the few violinists who approach this work with the musical attributes essential to a veracious realization of the music's poetic content. She has, to begin with, a tone of vibrant, translucent warmth and with it the sensibility and understanding to communicate the mood of regretful resignation which pervades the three movements. Not often does one hear the first movement set forth with so much tenderness with so consistent a regard for the melodic contours.

Of the two movements performed of the ensuing unaccompanied sonata of Bach in A minor, the "Grave" was the most felicitously set forth. This was from both the tonal and musical aspects a satisfying interpretation. Miss Jeffrey approached the taxing fugue with the requisite breadth of style.

The violinist was again at her best in the Chausson "Poeme," which she delivered with purity of intonation, technical accuracy, and with imaginative perception of its mystic romanticism. The closing group on the program was given over to briefer compositions by Kreisler, Chopin-Milstein, Dvorak-Kreisler, Rachmaninoff and Paganini. Pierre Luboshutz provided capable, sympathetic accompaniments. There was a large, highly appreciative audience present.

J. D. B.

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NEW YORK TIMES, OCTOBER 31, 1936

AUDIENCE PLEASED BY HELEN JEFFREY

Albany Artist's First Concert Here in Many Seasons Is Hailed at Town Hall

RENDERS BRAHMS SONATA

Chausson Selection Also Well Done by the Violinist—Bach Fugue on Her Program

After an absence of many seasons from the local concert platform, Helen Jeffrey, the Albany violinist, gave a recital in Town Hall last night. The highly gifted artist returned in the full maturity of her powers to delight her large audience with some of the most satisfying playing heard in those surroundings of late.

No matter how many violinists invade the field, there will always be a place of honor in their ranks for a performer like Miss Jeffrey. In the first place, she is blessed with an attractive, dignified stage presence and a graciousness of manner which are never without their importance, however far they may be divorced from the meritoriousness of a soloist's endeavors. Secondly, she displayed, in every work she attempted, a depth of understanding of its inner meanings and an ability to convey its mood none too common these days. And last, but far from least, she disclosed a technical equipment of no mean order.

The principal numbers on Miss Jeffrey's program comprised the Brahms sonata, Op. 78; the "Grave" and fugue from the unaccompanied sonata in A minor, by Bach, and the Chausson "Poeme." The Brahms and the Chausson selections were especially well suited to the artist's temperament, and she easily arrived at distinction in her delivery of both of these searching compositions.

Seldom is the Brahms sonata played with the keen instinct for its prevailing atmosphere of contemplation and brooding reverie which graced it under Miss Jeffrey's knowing fingers. The rich, full sensitive tone which is hers, capable as it was of the most subtle gradations, made every phrase of the work a joy to the ear—even in those pizzicati chords in the development section of the opening vivace which rarely make an agreeable effect. Lyricism was the keynote of the poetic interpretation, as it should be in this so frequently misunderstood masterpiece. It was all song, as Miss Jeffrey envisaged it, with a reserve power which made the few dramatic moments all the more telling. N. S.

Iturbi Leads Russian List in Rochester; Hanson Conducts Composers' Symposium

American Premiere of Suite from Shostakovitch's The Nose Is Feature of Philharmonic Concert—American Scores Given Preliminary Hearing in Eastman School Program

ROCHESTER, N. Y.—An All-Russian program that was truly representative was Jose Iturbi's second orchestral contribution to the local concert season with the Rochester Philharmonic. The Tschaikowsky Pathetique Symphony was, of course, to be expected. In the same genre were the prelude to Moussorgsky's Chovantchina and the Balakirev En Boheme.

To these familiar items in Russian music, Iturbi added Stravinsky's Fire Bird and a first American performance of Dmitri Shostakovitch's suite for orchestra from the opera, The Nose. Thus a capacity audience in the Eastman Theater ran the gauntlet between the strictly conventional and the arrantly modern in Russian composition.

In The Nose, Shostakovitch figuratively thumbs that member at those who believe music should have at least a semblance of beauty. It is little more than a jest, whose taste is questionable. Certainly the humor contained in orchestral portrayal of such nasal feats as snoring is at once sardonic and sadistic. The work is ingenious in architecture but the totality of its arid waste of meaningless dissonance is confused and confusing.

Iturbi's reading of the Tschaikowsky symphony was intensely dramatic. He heightened the poignance of the inspired Lament until one forgot the uncertainty in ensemble of the first two movements. It took the Fire Bird to climax the evening. Both Iturbi and the orchestra seemed to capture the magnificence of the Stravinsky suite. Their combined efforts were exciting.

Indeed the playing of this colorful reminder of the Diaghileff era forged a sharp contrast with the older and newer music on the program. With it came the realization that Stravinsky is afflicted with neither the stuffiness of his predecessors nor the formlessness of the ultra-modernists. Or was it merely that the orchestras are just now learning to play Stravinsky?

The Philharmonic still evidences lack of proper rehearsals. In spite of the freshness and vitality of Iturbi's direction, the first two concerts were marred by ragged ensemble in spots and hesitant choir entrances.

HANSON LEADS COMPOSERS' SYMPOSIUM

As a prelude to his annual series of American Composers' concerts, Dr. Howard Hanson conducted a symposium of new American works in Kilbourn Hall, aided by the Rochester Civic Orchestra and the Kilbourn Quartet.

The program, open to the public, was conducted in purely informal fashion. Sections of the works were played and replayed before they were assembled by the orchestra. Those works given a hearing were Sinfonietta by George McKay, Symphonic Prelude by Louis Cheslock; Fugue with Chorale by Erik Laidzen, and Concert Piece for piano and orchestra by Gordon Kinney.

The most amazing part of the symposium was the facility with which the Civic Orchestra read this difficult music at sight. But the general unfamiliarity with the scores and the frankly experimental nature of the compositions makes too hazardous the task of appraisal until necessary structural and performing clarification are accomplished.

D. E. K.

Enid, Okla., Orchestra Plays Horace Johnson's Imagery

ENID, OKLA.—The Enid Symphony Orchestra (Maurits Kesnar, conductor) began its second season with a concert on November 17 in the Education Building. The orchestra is a civic enterprise, and, as was indicated by the almost capacity audience, is receiving good support. The opening number was the Beethoven Prometheus Overture, followed by the Schubert Unfinished Symphony. The Johann Strauss, Jr., waltz Southern Roses furnished a lighter passage.

In accordance with Mr. Kesnar's established custom, an American work was played, the choice for the inaugural program being Horace Johnson's suite Imagery. This score, Oriental in color and content, stood out in striking contrast to the more conventional music that made up the rest of the evening. The suite, made up of three episodes, Procession to Indra, Aparasa and Urbasi, is based on the original Hindu themes, and the orchestration is gauged to maintain the Eastern flavor. The instrumentation is vivid and the themes have interesting and unhackneyed treatment, but the work is free of "modern" atonality and modulation, its spontaneous flow and emotional richness distinguishing it among contemporary musical output. The audience was cordially receptive.

The orchestra is steadily improving, showing the effects of Mr. Kesnar's assiduous rehearsing and musicianly precepts. The Beethoven number was played with accuracy and feeling, and the melodious Schubert symphony fared equally well. Enthusiasm was the order of the evening, and Mr. Kesnar bowed to frequent applause.

S. L.

New York Singing Teachers' Association Hears Mary Garden

The monthly meeting of the New York Singing Teachers' Association was held on November 17 at the Hotel des Artistes, New York. Edgar Schofield, president of the organization, introduced the two guest speakers of the evening, Mary Garden, and Ward French of the Columbia Concerts Bureau. Miss Garden spoke of personal experiences and the future of opera in motion pictures. Mr. French devoted his remarks to the organization of Community Concerts and the necessity of building audiences throughout the country to make more platforms for young singers.

K. L.

Beal Hober in Theatre Guild Play

Beal Hober, soprano, will make her debut in the Guild Theatre, New York, on November 30 with the Theatre Guild production of the play Prelude to Exile, playing the part of Malvina Schnorr, who supposedly sang the first performance of Isolde. Miss Hober during the course of the play sings the love music from Tristan and Isolde and the duet from Die Walküre with Arthur Gerry. The play is based on an episode in the life of Richard Wagner. On November 14, it began a two-weeks' run in the Chestnut Street Opera House, Philadelphia.

Buffalo Federal Project Orchestra Starts Series under Autori

BUFFALO, N. Y.—The winter season of the Federal Music Project's symphony orchestra (Franco Autori, conductor) opened early this month in Shea's Court Street Theatre. Mr. Autori launched his orchestra with a program of full symphonic proportions, taking in the fourth symphony of Brahms, the third Leonore Overture of Beethoven, Debussy's two nocturnes Clouds and Festivals, and the overture to Wagner's Tannhäuser.

Since taking over the duties of leader of this group, Mr. Autori has effected marked improvement and added depth and cohesion of tone to the ensemble. The performance of different choirs has been refined and polished, and the orchestra has reached a definitely impressive standard as a concert medium. Mr. Autori is a conductor of discernment. His exposition of the scores bespoke close and meticulous study, but, while scholarly, his interpretations are not pedantic, having the color imparted to them by a nature poetic and imaginative. The Brahms work was read clearly and with excellent taste and spirit, as was the Beethoven. A wealth of tonal tints distinguished the Debussy pieces. Mr. Autori and the orchestra won much applause throughout the evening.

C. T.

Minneapolis Orchestra In Gala Offerings

Ormandy Continues Successful Series with First Local Presentations—Don Cossack Chorus Welcomed

MINNEAPOLIS, MINN.—The second concert of the Minneapolis Symphony Orchestra Series was given in Northrop Auditorium on November 13 with Eugene Ormandy as guest conductor. Compositions of Berlioz, Sibelius, Albeniz-Arbos and Richard Strauss were heard, the important number being symphony (No. 1) of Sibelius. Mr. Ormandy gave the work an impetuous reading, a succession of abrupt climaxes of such volume and so numerous that the dramatic effectiveness was marred. Again and again the orchestra reached its utmost degree of power; it could give no more and these outbursts were not always in tune. The fragmentary melodies were sugar coated thus providing arresting contrasts. The interpretation was a vital one.

The novelty, Holiday in Seville by Albeniz-Arbos, a first performance for Minneapolis, proved boisterous, a somewhat jangling parade in its orchestral dress. Mr. Ormandy gave a finely balanced version of Death and Transfiguration by Strauss and a clean cut presentation of the overture to Benvenuto Cellini by Berlioz. The audience gave sincere and generous evidence of approval, Mr. Ormandy was recalled to the stage many times.

DON COSSACKS HEARD

The second concert of the University Artists' Course, November 16 attracted a big audience to hear the Don Cossacks under Jaroff. Comparisons between this organization and the male chorus as it flourishes in America is impossible. The constant use of falsetto which increases the range to that of a mixed chorus, places the Don Cossacks in a class by themselves. Jaroff, evidently has discovered that theatrical effects are necessary especially since audiences do not understand the texts. Encores were numerous, the enthusiasm of the audience was not to be denied.

The Thursday Musical at a regular morning concert in the Alvin Theater, November 19 presented Agnes Rast Snyder, contralto, Valborge Finkelson, violinist, and Margaret Hicks Schmitt and Virginia Wetherbee-Powell, accompanists.

The first concert for the young people of the Twin Cities was given by the Minneapolis Symphony Orchestra in Northrop Auditorium, November 19. Eugene Ormandy, guest conductor, charmed the throng with numbers by Berlioz, Tschaikowsky, Grainger Weber-Weingartner and Rossini.

THIRD ORCHESTRAL CONCERT

The third concert of the symphony series and the final one for Eugene Ormandy, guest conductor was heard November 20. The Handel-Harty arrangement of the Music For the Royal Fireworks was given a first Minneapolis performance. Symphony (No. 2) of Schumann, Dances of Galanta (another first Minneapolis presentation) and suite from the ballet The Fire Bird by Stravinsky completed the program. Be it solemnly stated that Mr. Ormandy's treatment of the entire program disclosed the finest conducting he has done in this city. The infinite resources of the orchestra were utilized with unerring judgment to build scenes of great beauty; climaxes were unforced, moods of surprising variety were unfolded easily and with Schumann and Stravinsky on the same program, such realization is that of a superlative musician. The audience gave Mr. Ormandy an ovation at the close of the program, and so did the orchestra. Certainly these tributes were deserved.

E. G. K.

Imperial Singers Booked

The Russian Imperial Singers have added Shamokin, Pa., to their concert itinerary. The quintet singing ensemble will appear there on December 10.

Soloists' Musicale

Soloists Musicale (Mrs. M. W. Cutajar, founder-president), opened its current season at Allerton House, New York, on November 17 with a program, in which the participants were Lilly Korknoble, Laura Fernau and Jennnie Gatowska. Songs composed and sung by Elmo Russ concluded the program.

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Portland, Ore., Season Starts With Record Attendance and Applause

Resident Symphony Orchestra Offers Two Local "First-times" under van Hoogstraten—Don Cossack Chorus, Kreisler and Abas Quartet among Concert-givers

PORTLAND, ORE.—Serge Jaroff's Don Cossacks, Willem van Hoogstraten's baton and Fritz Kreisler's bow were principal agents of the whirlwind start given to Portland's winter season—one which bids fair to surpass any ever experienced by the city from the standpoint of attendance, as well as from that of variety. The Don Cossacks came to town October 26 and formally ushered the season in with matinee and evening performances in the Public Auditorium. The Portland Symphony Orchestra season got under way in the Auditorium November 10, and added impetus to the season was given by the opening matinee concert on November 15. Kreisler's concert, his first here in two years, took place on November 16.

CAPACITY AUDIENCES GREET COSSACKS

Capacity houses and demonstrative audiences are taken by the Don Cossacks as a matter of routine, but not even these burly horsemen from the steppes could fail to be impressed at having attracted two capacity audiences in a hall seating 4,000 on the same day. The matinee was attended by large droves of school children, lured by the prospect of seeing thirty-six genuine Cossacks, lured too by descriptions of their extraordinary mode of entertaining the masses. The children made a double spectacle of the matinee. It was as interesting and as exciting for the enthusiasm of the youngsters as it was for the spell-weaving singing of the Cossacks. The night performance attracted the largest concert audience the city has had in two years. These concerts formally inaugurated the Ellison-White Bureau's 1936-37 series.

ORCHESTRAL OPENING

Willem van Hoogstraten, fully rested from the labors of a summer conducting in the Lewisohn Stadium and in other shrines of summer Symphony, returned from a European vacation late in October to take up the baton of the Portland Symphony Orchestra for his twelfth consecutive year. The peripatetic Hollander found his orchestra substantially as it was last season, save for a few changes in personnel. The opening concert of the Tuesday Night Series, given in the Auditorium on November 10, impressed definitely upon the orchestra's staunch champions that henceforth greater emphasis will be placed on distinct novelties. Two local "first-timers" were included in the opening program—the Intermezzi Goldoniani of Enrico Bossi and Elgar's setting of the Bach fantasia and fugue in C minor. The felicitous curtain-raiser for the concert, as well as for the season was Weber's Euryanthe Overture, and the climax of the concert was supplied by a vigorous performance of Beethoven's Eroica Symphony.

The opening of the matinee series on November 15 brought such favorites as the Bartered Bride Overture, Tschaikowsky's Andante Cantabile, Deems Taylor's Through the Looking-Glass Suite, Saint-Saëns' Danse Macabre and the prelude to Act III of Lohengrin. An experiment in audience reaction was the device of calling upon Arlington Crum, official of the Portland Civic theater, to recite Deems Taylor's program notes before each movement of the Looking Glass Suite.

KREISLER RETURNS

Kreisler came on November 16 and played that night in the Public Auditorium. The affair was a sell-out, and the veteran violinist, evidently determined not to disappoint an audience keyed up to the highest pitch of expectancy, played magnificently. The program was the same he gave in Carnegie Hall late in October. This concert was also an Ellison-White attraction.

ABAS QUARTET CYCLE

The Abas String Quartet, with a program given November 12 in the Neighbors of Woodcraft Auditorium, rounded out probably the most extended chamber music cycle the city has ever had. Separate series were given in several private schools, in addition to the major evening cycle in the Woodcraft Hall. The final concert included a Beethoven quartet; two movements of a Kodaly quartet; and Schubert's Death and the Maiden Quartet. Probably the longest encore on record locally was the entire double cello quintet of Schubert, in which Michael Arenstein, first cellist of the Portland Symphony Orchestra, merged forces with the visiting artists.

D. L. P.

Stradivari Instruments to Be Played in Congress Library Programs

Under the provisions of the Gertrude Clarke Whittall Foundation in the Library of Congress, a series of chamber music programs using the Stradivari instruments given last December by Mrs. Whittall will be offered in the auditorium of the Library on Wednesday evenings and Friday afternoons during December and January. The Stradivarius Quartet of New York (Wolfe Wolfinsohn and Alfred Pochon, violins, Marcel Dick, viola, and Iwan d'Archambeau, cello), assisted by Beryl Rubinstein, piano, open the series on December 2.

The program consists of the Bach passacaglia and fugue in C minor, transcribed by Alfred Pochon (first time), Beethoven's sonata in D, op. 102, No. 2, for cello and piano, and the Beethoven quartet in D, op. 18, No. 3). Works of Haydn, Bloch and Brahms occupy the December 4 list.

The two concerts are to be broadcast in part over the networks of the National Broadcasting Company (Wednesday evening) and Mutual Broadcasting System (Friday afternoon).

Later programs in the series will be presented, on December 16 and 18, by the Gordon Quartet; on January 6 and 8, by the Musical Art Quartet; on January 27 and 29 by the Roth Quartet; assisted by Frank Sheridan and Beryl Rubinstein, piano, Simeon Bellison, clarinet, and Howard Mitchell, cello.

Seibert Organ Recital

BETHLEHEM, PA.—Henry F. Seibert gave an organ recital here at Holy Trinity Lutheran Church on November 10 which attracted much attention. The audience was large, enthusiastic, and acclaimed him for his skill in the technic of musical registration and tonal balance. This was the 124th recital sponsored by the choir of the church. By his performance of works ranging from Bach to Boex, Sibelius and the modern Americans, Yon and Sturges, he demonstrated his mastery of the organ, which distinguishes him as one of the foremost organists of America. At previous recitals the choir had presented Dupré, Ramin, Hollins and Germani, and Dr. Seibert held his own with these organists of world-wide eminence.

K. W.

Fauré Piano Competition

PARIS.—An international piano competition (Prix Henry de Jouvenel-Fondation Madame Henry de Jouvenel) is to be held in Salle Erard, Paris, during the last half of February, 1937. The competition, under the patronage of Figaro and organized by the Friends of Gabriel Fauré Society, has for its objective the phonographic enregistration of Fauré's sixth nocturne, in D flat. Pianists of all nationalities will be admitted, provided they are not older than thirty on January 1, 1937. The winner of the competition will receive a cash prize of five thousand francs and royalty rights on the record. Rules and regulations of the competition may be obtained from Association Française d'Action Artistique, 8, rue de Montpensier, Paris, where all competitors must be enrolled before January 1, 1937.

I. S.

Jean Tennyson at Marseilles

MARSEILLES.—Jean Tennyson, American soprano, was featured at the Municipal Opera in the role of Marguerite in Gounod's Faust. There was warm appreciation for the quality of her voice and singing and the naturalness of her acting. Spaanderman conducted. M. Janson and Debouver won applause for their impersonations of Faust and Mephistopheles, respectvely.

K. S.

Erica Morini to Sail for U. S.

VIENNA.—Erica Morini has returned from a tour through Russia. Her schedule now calls for appearances in Switzerland, Italy and Hungary and in Vienna. On December 30, the violinist sails for the United States on the SS. Lafayette.

MARJORIE LAWRENCE

DRAMATIC SOPRANO

Photo by Sudak, Buenos Aires

As Telaire in RAMEAU'S "Castor and Pollux"

Following a triumphal engagement in South America

Opens her second Metropolitan season

January 4, 1937

Buenos Aires World, July 31, 1936

Marjorie Lawrence, soprano, by her brilliant gifts, uniting a magnificent style, beautiful voice and histrionic ability, enacted a Telaire of the first order.

Buenos Aires Herald, Sept. 5, 1936

Kundry, the one female role in "Parsifal" was taken by Marjorie Lawrence, who combined good acting with good singing. Her conception of the character was intensely dramatic and forceful. In the seduction scene her acting was superb in its vividness, while her voice rang out with passion and eloquence in her entreaties before Parsifal. Here the ease of utterance was remarkable and the power behind the notes gave full intensity to the words. The biting rage of her curse was one of the culminating minutes of the drama.

Buenos Aires Herald, Sept. 20, 1936

It is doubtful whether many singers of today could give a more dramatic portrayal of that part of Santa than Marjorie Lawrence did last night. She kept the interest sustained by the force of her personality and the intensity of her singing from the moment she began the famous song in the second act right to the end.

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NEW YORK CONCERTS

NOVEMBER 16

Charlotte Symons A gifted young soprano of the Metropolitan Opera, Charlotte Symons, gave her first New York recital in Town Hall on Monday afternoon. A large audience greeted the charmingly attractive artist, who performed the arias Sortita D'Ofelia, from Amleto by Faccio; Depuis le jour, from Louise; Marietta's Lied from Die Tote Stadt of Korngold; and Splendid Audacity from Henry Hadley's Cleopatra. Songs by Torelli, Rosa, Respighi, Perilhou, Wekerlin, Debussy, Bachelet, Schubert, Richard Strauss, Bartlett, Wintter Watts and Hôrsman were presented.

Miss Symons' voice is a lyric one of silken texture and it encompasses a large range of considerable volume. She has had considerable experience in opera and sang the Charpentier aria with warmth and beautiful phrasing. The same may be said for To lo sai by Faccio. This was done with much repose of spirit and fine *legato*. The large audience was delighted with her and she repaid a well deserved ovation. Arpad Sandor played accompaniments of artistic and sympathetic quality.

Beethoven Association The nineteenth season of the Beethoven Association was opened on Monday evening at Town Hall, the participating artists being Charles Hackett, tenor; the Kaufman-Bolognini-Britt Trio (piano, violin and cello); E. Robert Schmitz, pianist; David Dawson, viola player, and a chorus from the Schola Cantorum of New York, conducted by Hugh Ross. Part of the program was dedicated to the memory of Ossip Gabrilowitsch and Rubin Goldmark; Mr. Britt, with Mr. Kaufman at the piano, gave a moving and musically fine performance of Gabrilowitsch's Elegy; and the *adagio* from Goldmark's quartet (op. 12) (for piano, violin, viola and cello), the number commemorating this composer, also had artistic exposition.

For the rest, the trio played Beethoven's composition for that combination (No. 5 in D, op. 70, No. 1), giving the three contrasting movements with beautiful tone and feeling. Mr. Hackett, with the sensitive collaboration of Mr. Schmitz at the keyboard, was heard in two Handel arias (O Sleep, why dost thou leave me? and Enjoy the sweet Elysian groves) and Debussy songs. He sang with notable skill and expression. The chorus, an excellent ensemble, devoted themselves to excerpts from the writings of Kastalsky, Slavenski and Bela Bartok. All these songs were transcribed and translated by Kurt Schindler, founder of the Schola Cantorum, and were sung at the first anniversary of his death, which occurred November 16, 1935.

The concluding performance was of the Faure quartet (No. 1) in C minor (op. 15) (for piano, violin, viola and cello), enlisting Messrs. Schmitz, Bolognini, Dawson and Britt.

National Orchestral Association The second concert of the season, in Carnegie Hall, found the National Orchestral Association under the batons of both of its regular conductor, Leon Barzin, and a guest, Milton Katims. The latter, formerly assistant to Mr. Barzin, is now connected with the staff of Station WOR. He officiated during the first half of the concert. The Bach suite in B minor for flute and strings was played with much spirit. The Mozart Symphonie Concertante in E flat major had Mishel Piastro as the skilled violin soloist and Mr. Barzin as the violist. Although the latter work offers many virtuosic opportunities, it is apparently much influenced by Italian models and hardly characteristic of the composer at his most inspired. The performances were creditable, if not up to the highest standards set by this organization. The second half of the concert, under Mr. Barzin, offered a tonally appealing and strongly coordinated reading of the Schubert Unfinished Symphony and, as a closing number, Liszt's Les Preludes. The audience was, as usual, large and of enthusiastic disposition.

Edwin Grasse The second of two concerts in Steinway Hall was given on Monday night by Edwin Grasse, violinist, with Ada Zeller at the piano. Mr. Grasse faced a large and cordial audience, which evidenced much enthusiasm throughout a program that opened with the Respighi sonata in B minor, continued with two Kreisler pieces in the style of Pugnani and the style of Louis Couperin, respectively; the Brahms concerto in D (op. 77); and the Brahms-Joachim Hungarian Dance in A major (No. 7). After the intermission came two numbers by Miss Zeller, Melody in D major and Dance; Mr. Grasse's own Two Promenades on Horseback (En Amblen and Au Gallop); and the Paganini-Wilhelmj Caprice (No. 24). Mr. Grasse was in excellent form and played with warmth and sensitive feeling. He was especially applauded after his own scores and those of Miss Zeller, which are dedicated to him. Miss Zeller provided a piano background of artistic merit.

NOVEMBER 17

Maria Carreras Maria Carreras, pianist, last heard here several seasons ago, gave a recital in Town Hall on Tuesday afternoon. Mme. Carreras, a pianist of sound technical equipment and interpretation, opened her program with the thirty-two variations in C minor by Beethoven. This she played in a scholarly way, performing them with finesse of the highest kind. Following these came the Beethoven Appassionata Sonata (op. 57), done with broad line and built with a stirring and colorful climax. The second group consisted of the dramatic Brahms sonata in F minor, significantly performed by Miss Carreras. The *andante espressivo* was played with particularly poignant emotional depth, and the entire sonata had the sureness of mature musicianship. Following the intermission this able artist concluded her list with Ravel's Jeux d'eau, the Busoni Fantasie on Bizet's Carmen and Albeniz's Navarra. A large audience cordially applauded her work and several encores were added.

Roman Totenberg Reappearing in recital in Town Hall, where he had made his American debut the previous year, Roman Totenberg, young Polish violinist, played a list of major proportions with a success that eclipsed his last season one. The program offered Handel's D major sonata, the Mozart A major concerto, the Debussy sonata, a first American hearing of Hindemith's E major sonata, and smaller items by Stravinsky, Frederick Jacobi, Wieniawski and Paganini. The ability to set forth and properly contrast such varied musical styles as these involved an achievement much more exacting than the conventional violin program usually affords. The treatment of the Handel and Mozart works was of consummate taste, tonal appeal and high musicianship. Mr. Totenberg gave a skilled reading of the new Hindemith score (composed this year), which revealed the composer's tendency toward a greater euphony of harmony and stronger melodic appeal. In the Debussy work the violinist showed rare imaginative insight—a superlative accomplishment.

In this, his latest New York appearance, Mr. Totenberg fully vindicated his high European reputation as a player of stylistic knowledge, technical mastery and virtuosity. The audience was large and appreciative, and exacted a number of encores. Arpad Sandor played accompaniments of notable quality.

NOVEMBER 18

Alice Mock and Herbert Carrick The afternoon Town Hall recital was offered by Alice Mock, soprano, and Herbert Carrick, pianist. Miss Mock has sung extensively in European cities and over the raido, and has been a member of the Chicago Civic Opera. She sang Lungi dal caro bene by Sarti; an old Italian song arranged by Pauline Viardot, Fingo per mio diletto; and the aria of Constance in Mozart's Il Seraglio. An encore was added upon the conclusion of this group. Later in the program three short songs by Debussy (Extase, Fantoches, and Green), The Buckle by Bliss, Mortimer Browning's The Night Is But a Mirror, and The Gypsy by Solon Alberti were added.

Miss Mock has a pure lyric voice of warm and evenly produced tone, coupled with a charming stage presence. Mozart's Il Seraglio aria was delightfully interpreted, for this singer has the type of voice and musicianship to sing music by this master consummately. Other items aroused spontaneous enthusiasm from the audience because of the skilled artistry with which they were published.

Mr. Carrick played the Pastorale and Capriccio by Scarlatti, the Beethoven sonata (op. 27, No. 1); a Dohnanyi Rhapsodie; Mouvements Perpetuels of Poulenc; and the C sharp minor nocturne and valse in A flat by Chopin. Several encores were demanded, among them the De Falla Ritual Fire Dance. He is a pianist of unusual attainments, having an able technic, beautiful tone and power of interpretation. The Poulenc composition was played with a subtle humor that was thoroughly enjoyed by the large audience. Solon Alberti was an excellent accompanist for Miss Mock.

Philharmonic Orchestra The third pair of midweek subscription concerts, under John Barbirolli, offered a genially contrasted assemblage of older music and the Strauss Don Quixote. Hulda Lashanska, soprano, was the soloist in Handel's arioso, Dank sei dir, Herr (arranged by Siegfried Ochs) and in three songs by Wolf. Mr. Barbirolli gave musicianly and tasteful expositions of Bach's Brandenburg concerto (No. 6), with its infectious finale suggesting a peasant dance, and of the rarely heard Haydn symphony in C major (B. & H., No. 97). In the final *allegro* of the Bach work the conductor offered well-conceived contrasts between the repetition of the main theme and its developments. The Haydn is one of the series written for London and has a highly animated style, with happy invention and masterly handling of material, though it is not among the more moving works of this composer. The contributions of Mme. Lashanska were intelligently sung, if her tone seemed at times constricted. The Wolf songs, Gebet, Verborgenheit, and Er Ist's, had appealing contrast and vocal expressiveness. The performance of Don Quixote (in which Joseph Schuster played the cello solos and Zoltan Kurthy those for viola) provided a generally effective reading of a monumental and not too grateful score. Particular effect was gained by the famous descriptive touches of the bleating sheep and the lyrical episodes associated with Dulcinea emerged with their customary sensuous appeal. There was a warm reception for the conductor, soloist and the players.

CONSTANCE BEATUS
sang the role of Lola in a recent production of Cavalleria Rusticana by the Municipal Opera Association in New York.

Isabel French On Wednesday night at Town Hall, Isabel French, soprano, was presented in debut recital to New New York concert goers. Her tastefully selected program held vocal works by Carissimi, Mozart, Beethoven, Schubert, Schumann, Wolf, A. Bruneau, J. Pillois, Poldowski, Debussy, E. Neuperts, Grieg, Mabel Daniels, and Paul Mimart (the last named composer's offering being sung from manuscript in its first performance). Also included on the printed list were a Breton song (arranged by Bourgault-Ducoudray) and a Hebrides song (arranged by M. Kennedy-Fraser).

This soprano revealed a voice of light texture but of notable sweetness and clarity of tone. Both high and low registers were reached with facility and with adherence to pitch. Miss French's excursion into the field of Lieder won much favor with her listeners and her treatment of the Poldowski and Debussy items was a convincing example of her musicianship and histrionic ability. Worthy of mention is her diction which maintained a clearly defined enunciation and smoothly flowing utterance. Celius Dougherty supported the artist with polished accompaniments.

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NOVEMBER 19

Frederick Buldrini A young violinist, Frederick Buldrini, was presented in recital at Town Hall as the prize-winner of the Walter W. Naumburg Foundation. A large and appreciative audience responded cordially to the excellent musicianship and well chosen program of this young artist. Mr. Buldrini opened his program with the Brahms sonata in G major and followed this with the Dohnanyi concerto (op. 27). Following the intermission he played the Bach Chaconne without accompaniment and three shorter works, Largo by Veracini, Ernest Bloch's Nigun and the Wieniawski Scherzo Tarantelle. This young artist plays with sound technical finish, brilliant tone and excellent intonation. In the Bach Chaconne, Mr. Buldrini held the complete attention of his hearers by his lucid interpretation in which there was excellent phrasing. The Brahms sonata and Nigun of Bloch were done with a tone of warm quality and finesse. The inspired playing of the infrequently heard Dohnanyi concerto was a welcome portion of the program. He was recalled many times for encores. Irene Botts was the artistic collaborator at the piano.

Boston Symphony Orchestra The opening concert of the New York series by the Boston Symphony Orchestra, under Serge Koussevitzky, in Carnegie Hall, was an event on a high artistic plane. There was a capacity audience of distinguished sort and a number of standees. The program listed three substantial and well-contrasted works—Haydn's symphony in B flat, Debussy's La Mer, and Beethoven's fifth symphony.

The orchestra returned in superb form, and its gifted leader demonstrated anew his remarkable instinct for exposing fully the form, stature and content of musical scores. Playing Haydn with a somewhat large ensemble, Dr. Koussevitzky endowed the score with notable richness of tone, dignity and forcefulness.

But the peak of the program was undoubtedly his exposition of La Mer, which emerged with a mysterious, dreaming quality at the opening, ascending gradually to a logical and overwhelming climax at the end, and meanwhile glinting with every translucent and prismatic quality in the orchestral palette of the wizard Debussy. There were pronounced ovations after this and after the highly powerful and grandiose presentation of the Beethoven work, which closed the concert in an irresistible surge of tone. The conductor was often recalled to the stage and motioned his men to their feet in acknowledgment.

NOVEMBER 20

Willard MacGregor The recital of Willard MacGregor, pianist, drew a large throng to Town Hall on Friday evening. Commencing with the Bach-Busoni Chaconne, Mr. MacGregor continued with a Brahms list comprised of the sixteen waltzes (op. 39), intermezzo in E flat minor and rhapsody in E flat (op. 119, No. 4). These were succeeded by the Schubert posthumous sonata in A major, Ravel's Jeux d'eau and Ondine, Rachmaninoff's polka on a theme by W. R., and the scherzo in B flat minor of Chopin.

As an interpreter of the Chaconne Mr. MacGregor exhibited ample technic and a keen discernment for musical values. He is an artist who draws forth from his instrument a brilliant tone which lends itself readily to eloquent tonal climaxes, or with equal facility adapts itself to the most delicate pastel. His conception of the Brahms' waltzes was that of a mature musician with a fondness for authenticity and respect for composer's intent. Mr. MacGregor's pedalling and accurate sense of coordination made for unbroken continuity in his playing, especially notable in his execution of rapid *forte* passages. In the remainder of his program he revealed himself capable of tracing musical patterns with clarity and full appreciation for contrast and shading. Hearty applause greeted Mr. MacGregor after each offering.

Blanche Winogron A large number of music lovers were present at Steinway Hall on Friday evening to hear the recital of Blanche Winogron, pianist. Her program opened with her own transcription of Bach's toccata and fugue in G minor followed by Franck's prelude, chorale and fugue. Next were heard Three Dances—Antique and Modern by Couperin-Ravel, Loeillet-Ravel, Rameau-Ravel. There followed four fantasies (op. 116) of Brahms, and the list was concluded with short items by Griffes, Prokofieff and Albeniz.

Miss Winogron disclosed musicianship and gave evidence of being a pianist endowed with taste and sense for tonal contrast. Her reading of the Brahms fantasies evoked much applause from her listeners. Prokofieff's Three Visions Fugitives served well to display the young artist's skill in painting musical caricatures. Albeniz's Triana received a treatment well suited to its fiery Latin character and so pleased her audience that numerous encores had to be granted.

NOVEMBER 21

Boston Symphony Orchestra The Carnegie Hall Saturday afternoon program of the Boston Symphony Orchestra under Serge Koussevitsky's impeccable guidance presented New Yorkers with the first hearing of Olivier Messiaen's Les Offrandes Oubliées, which received its initial American tonal publication in Boston at the October 16 and 17 concerts and was reviewed by Moses Smith in the October 24 issue of the Musical Courier.

This reviewer agrees with Mr. Smith that Messiaen (a young Frenchman of the newly formed cult called La Jeune France) is "a competent and stimulating" composer. But Messiaen is more than that, for his music although reminiscent of the Debussy and Stravinsky schools, yet has an individualistic instrumental coloring, is strongly poetic in the true sense of the word, and is brilliantly orchestrated. Particularly in the opening and closing sections of Les Offrandes Oubliées, which has a religious program entitled The Cross, The Sin and The Eucharist, Messiaen's writing for strings is amazingly beautiful. There are trite moments in the score in which cross rhythmic patterns are thrown one upon the other with lavish hand, but as a whole, Les Offrandes Oubliées augurs well for the composer's chosen career.

The symphony in A major (K. 201) which Mozart wrote in his eighteenth year was played with tenderness and eloquence by the orchestra. The charm of this score aroused warm response from the audience. Richard Strauss' Don Juan, written when that composer was nineteen, was also played with clarity and finesse. Sibelius' fifth symphony closed the concert.

Gerald Tracy Piano playing of unusual excellence was heard by the Town Hall audience of Saturday afternoon, when Gerald Tracy was the recitalist. In a program embracing the Bach toccata in D, Schubert's sonata in D (op. 53), the Brahms variations and fugue on a theme by Handel and the Ravel suite Le Tombeau de Couperin, Mr. Tracy gave evidence of his sound musicianship and sensitive discrimination. His touch is virile, clean and capable of a wide range of dynamic gradations. Technically, Mr. Tracy is equipped with a fleet, sure execution and a good sense of rhythm. The Bach toccata was played brilliantly, accurately and with observance of style. The romanticism of the Schubert work was set forth in glowing terms as Mr. Tracy gave account of this rarely played score. The Brahms passage served further to illustrate his skill in discerning and expressing the composer's intent. The six pieces of Ravel's suite provided still another opportunity for Mr. Tracy to exhibit the versatility of his art. A large audience was on hand to applaud enthusiastically.

Povla Frijsh That individual song interpreter, Povla Frijsh, gave one of her effective recitals in Town Hall on Saturday evening. A large audience was moved to unusual tributes and there were many encores.

Singing as usual a poly-lingual program that ranged through rare items from many lands, Mme. Frijsh gave works of Bach, Schubert and Liszt in her first group; Chausson, Fauré, Poulenc, Février and Grovlez in her second; Trunk, Büsser, Kricka and Marx in the next; and Grieg and Henriques in the last. A highly developed dramatic sense, an ability to vary color eloquently, and a personality that transmutes the contents of a lyric and sets it forth in a new and provocative way, are some of the attributes of this artist. Thus the audience entered into and relived with her the poetic, picturesque and moving moments of an exceptionally well selected and delightful list of songs. The gamut of offerings ran from a grippingly dramatic interpretation of Février's Death, the Intruder, to the sly mischief of Kricka's The Disobedient Kids. The Grieg songs were sung with especial beauty. Celius Dougherty was the skilled accompanist.

NOVEMBER 22

Philharmonic Orchestra Franz Schubert's second symphony in B flat, writen in 1815 when the composer was eighteen years old and never before presented in America by any major orchestral organization, was played at this Carnegie Hall afternoon concert under the direction of John Barbirolli.

The work is fascinating to the musical historian because it shows the influences of Mozart and Beethoven on the young Schubert, yet displays that original melodic gift of the youthful genius and the beginnings of his escape from the traditions of the time in which it was written. The symphony has four movements: *largo—allegro, vivace; andante; menuetto—allegro vivace; presto vivace.* The first two movements are more colored by the classic period than the succeeding episodes. In these the rich romantic qualities of Schubert's music permeate the score. But it is the final *presto* which brings Schubert's originalities, with its reminiscence of the Erlkönig and its presage of the symphonic works to come from his pen.

Although the scoring lacks the consummate balancing of choirs of his later works, the music always "sounds" and the work as a whole has a sturdy architectural shape.

Mr. Barbirolli so read the symphony as to make one feel he was lending a scintillancy to the score that under less competent hands might not have been interesting to modern ears. He took the first movement at lightning speed, but the remaining movements at tempi adequately to delineate the music. There was delicacy, robustness, true sentiment and gaiety in his interpretation. The orchestra acquitted itself admirably, and the largest Sunday afternoon audience of the season received the symphony enthusiastically.

Hulda Lashanska was again the excellent soloist, repeating the Handel arioso, Dan't sei dir, Herr, which she sang on Thursday evening, as well as two Hugo Wolf songs. Mr. Barbirolli also conducted an exciting performance of Wagner's Prelude and Finale from Tristan and Isolde and an amusing and vivid reading of Richard Strauss' Don Quixote. In this latter composition Joseph Schuster and Zoltan Kurthy, the able first cellist and first viola of the orchestra, played their solo passages with mastery.

Eugenia Buxton Reappearing in Town Hall, where last year she had made her debut, Eugenia Buxton, youthful pianist from Memphis, who has studied with Alberto Jonas, made a definite impression of ripening in her artistic resources. Her extensive list of offerings ranged through the Bach-Hess choral prelude, Jesu, Joy of Man's Desiring, the *adagio* from the Bach-Busoni toccata and fugue in C major, the Haydn sonata in D major, and Schumann's Etudes Symphoniques, to miscellaneous groups of works by Debussy, Ravel, Prokofieff, Palmgren, Villa-Lobos, Chopin and Strauss-Tausig.

Outstanding in her equipment was again the lyrical tone which proved beautifully limpid and caressing. Her gifts of musicianship were increasingly in evidence as the program proceeded. In the Haydn sonata, Miss Buxton was finely equal to the demands made by the strict form and genial harmonic style of this sprightly work. Finesse of performance particularly marked her playing of the delightful opening *allegro*. The Schumann work calls for an orchestral treatment of the nobly powerful and poetic contrasted epi-

(Continued on page 25)

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KEUTZER

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New York Herald Tribune, Nov. 16, 1936
Making his first appearance on a New York concert platform, Clyde Keutzer, young tenor, sang last night at Town Hall. The program included the first performances of six American songs. Mr. Keutzer, who was to be commended for furnishing these opportunities for acquaintance with new American music *impressed his hearers as an earnest artist, with a voice of good size and appealing natural quality.*

New York American, Nov. 16, 1936
Clyde Keutzer, tenor, was heard in a program of songs by English, German, Norwegian, American and Russian composers. Mr. Keutzer, who made his New York debut as a recitalist, *impressed his listeners* with a meaningful coupling of music and text and the manner in which he differentiated in style the various and varied numbers in his list.

Brooklyn Eagle, Nov. 16, 1936
Clyde Keutzer appeared in Town Hall with an unhackneyed program. He has a pleasant voice, *good intonation and satisfactory musicianship.*

New York Sun, Nov. 16, 1936
Five manuscript songs and six that were listed as having first performances were included in the program which Clyde Keutzer, tenor, sang at his New York debut in Town Hall last night. The recitalist gave indications of musical feeling, linked with a *gift for interpretation.* A friendly audience applauded with the best and the volume of one twice its size.

New York Times, Nov. 16, 1936
Mr. Keutzer *sang out with full, sustained tones* that led to the belief that his voice had undeveloped potentialities.

New York Staats Zeitung, Nov. 16, 1936
With an interesting program including an unusually high number of new songs, Clyde Keutzer made his debut in Town Hall. *The voice is of very fine manly timbre.* The rendition of his German songs showed a well developed sense of tone and words.

New York Mirror, Nov. 16, 1936
Voice smooth, well-trained.

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February 13

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TOUR
APRIL—JULY 1937

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Chicago Orchestra In Milwaukee

Other Attractions of Active Month Include San Carlo Opera, McCormack, John Charles Thomas and Jooss Ballet

MILWAUKEE, WIS.—The Chicago Symphony Orchestra, directed by Frederick Stock, opened the local musical season Oct. 19, in a concert at Pabst Theater, introducing a month of concerts by leading musicians. For the most part audiences were of an encouraging size, promising an active and fruitful musical year.

Numerous replacements have been made in the Chicago group, and as usual the finish of ensemble in the first program was inferior to that of the close of the season, but Director Stock in the second concert disclosed work highly impressive in energy, fresh approach and technical skill. His own orchestration of Paganini's Moto Perpetuo was roundly applauded and brought as an encore a setting of one movement a Sibelius violin concerto that roused an ovation. Preceding this was an able version of the same composer's second symphony. Hans Lange will direct the remaining eight concerts of the series.

SAN CARLO OPERA

The San Carlo Opera Company presented a brief season at Pabst Theater and again drew packed houses. There was a successful performance of Carmen with Coe Glade winning laurels in the chief part, aided ably by Aroldo Lindi, Mostyn Thomas and Harold Kravitt. Lydia Arlova and Lucien Prideaux skillfully led the ballet. Another capacity house heard Verdi's Aida. Florence Wylde, as Ortrud, in Lohengrin, was the outstanding feature of this production, which was rather tentative in most respects. Bianca Saroya, as Elsa, Dmitri Onofrei, Lohengrin, and Mr. Kravitt as the king won plaudits also.

MCCORMACK IN TWO PROGRAMS

John McCormack at the same theater gave two recitals, and thrilled both audiences, November 4 and 5, disclosing a voice which in many songs seemed as beautiful, and far more expressive, than ever. He was at his best in this city and a new song he introduced, called The Ould Turf Fire, stormed his audience and was repeated.

Of decided interest was the local debut of Marylyn Meyer, eleven-year-old pianist, in a heavy program comprising two sonatas, Brahms' (op. 116) Fantasien and a Chopin group. She disclosed a splendid piano hand, genuine interpretative insight and individuality and a dexterity and polish already developed to a high degree.

JOHN CHARLES THOMAS HEARD

The Lyric Male Chorus as the first two features of a concert series at popular prices presented at the Auditorium John Charles Thomas and the Woman's Symphony orchestra of Chicago, on succeeding nights during the teacher's convention. Mr. Thomas won his usual stunning artistic and popular success, and the orchestra proved of unique interest. Although the program was exceedingly light in character, it represented the classics chiefly and was given with finish and surprising energy. At the Lyric Concert for Mr. Thomas' program the organization had the assistance of its own chorus of ninety male voices under direction of Herman Smith. They won a success on their own account for ease, polish and especially a splendid balance of ensemble.

JOOSS BALLET

The Civic Concert Association opened the season with a huge audience and enthusiasm attending the performance of the Jooss European ballet. All the numbers devised by Kurt Jooss were liked, but that entitled The Green Table scored, winning repeated curtains. The Arion Musical Society presented a Mexican band led by Angell J. Mercado in a highly diverting program, and there followed on November 19 the Don Cossack Male Chorus, which won their usual success, and had a packed house here.

Local musicians of late also have won attention. These were Sidney Silber, pianist, in two genuinely brilliant recitals; Jerry Crittenden, tenor, protege of Emma Kelly, who gained an NBC contract, and Ruth Tetzlaff, pianist, and Erdman, violinist, heard in an impressive first recital under auspices of the Society of Musical Arts at the Athenaeum.

J. E. McC.

From Our Readers

Plea for Americanism

Los Angeles, November 6, 1936.

To the Musical Courier:

In the Christian Science Monitor I read a letter recently under the heading, Nationalizing Music. As it dwells on certain problems seriously affecting American composers which the organization (to which I have the honor to belong) has been formed to cope with, I would like to be allowed to answer it through your column.

The writer brings out the point that, while in Europe, each country fosters the music of its own composers, the programs of our symphony organizations contain very little and usually no music by American composers.

There are, as I see it, two reasons for this deplorable condition. One is the delegation of supreme control to foreign conductors in the selection of programs, and the second is a peculiar complex among many of those leaders of society who run our symphonic organizations that it is a mark of musical superiority to affect a preference for foreign music. To support their attitude these people will tell you that the American public will not pay to hear American music, and that whenever American compositions are played, the box office receipts go into a decline.

Fortunately, we now have a very practical answer to that contention in the experience of the Federal Musician's Project, where the receipts do not suffer under this condition, but rather increase. I happen to know that at the All Californian Composer's Concert program given by the Project recently, there was a full house and many were turned away. Further than this, I also happen to know that many of the previous donors to the Los Angeles Philharmonic Symphony Orchestra have refused subscriptions on the grounds that the programs hardly ever contain works by American composers.

This organization has contended from the outset that the selection of music for the symphonic programs should be in the hands of a competent committee and particularly that methods should be instituted for discovering the creative talent which is unquestionably here. The right way is to allocate a certain portion of the subscribed capital to a series of audition rehearsals at which composers competent to do so should be allowed to conduct their own works. An American committee of judges should be present to decide on the merits of the work, and, if their decision is favorable, the work should then be turned over to the incumbent conductor for performance. Once given a public hearing, it should, if favorably received, be given again at subsequent concerts.

The writer of the letter referred to asks, "What is the matter with the American Public?" My reply is that there is nothing the matter with the American public, but there is a great deal the matter with those bodies which stand between the American public and the opportunity of hearing works by their own countrymen.

Let us all be American and put our shoulders to the wheel for American music for Americans.

Sincerely yours,
CALIFORNIA SOCIETY OF COMPOSERS.
Per VERNON LEFTWICH.

Waller Conducting Tri-City Symphony Orchestra

MOLINE, ILL.—The Tri-City Symphony Orchestra (Davenport, Moline and Rock Island) is celebrating its twenty-first anniversary, and has been completely reorganized with many new players under the direction of its new conductor, Frank Laird Waller. The opening concert was heard by a large audience and the occasion was an auspicious one for the Tri-City Symphony Orchestra and a complete triumph for Dr. Waller who required only this one concert to win his audience. He has brought the orchestra to a high standard in the few short weeks that he has been rehearsing it and gave a fine concert. Helen Jepson was the assisting artist and her success was complete.

C. L.

Mozart Exhibition at Westermann Gallery

On November 18, the Westermann Gallery, New York, opened a Mozart exhibition which extends to December 5. Through the courtesy of the Music Library of the New York Public Library, the gallery is enabled to show the earliest Mozart scores (arias in the Magic Flute) printed in America. The first representation of the Magic Flute was in Mozart's death year, 1791, in Vienna. Besides these early American editions, the exhibition shows the original manuscript of the Haffner Symphony; about eighty original portraits of Mozart, his predecessors, his successors and his family; about 120 original, first and early editions of all his operas; and many other items on stage and theatre decorations.

Helen McGraw to Play New York Recital

Helen McGraw, pianist, will be heard in New York in a recital at Town Hall on December 8. Miss McGraw is a pupil of Alexander Sklarevski of the Peabody Conservatory in Baltimore and she has also done extensive work with Ernest Hutcheson and Alfred Cortot. She has given concerts in Europe and has made frequent appearances in this country in the South in recitals and with orchestras.

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DAISY SINCLAIR,
accompanist and coach of Los Angeles, played for the Tudor Singers when they sang the first secular cantata written by Bach (Was mir behagt, ist nur die muntre Jagd), which was presented at the third annual Bach Festival in Los Angeles under the direction of John Smallman on November 20 and 21. She also played other Bach works including the piano part of the Magnificat in D; excerpts from his Christmas Oratorio; and the Mass in B Minor. (Photo by Murillo.)

Roy Campbell Teaching in New York

Roy Campbell, voice teacher of New York, returned here several years ago and resumed teaching in the metropolis, after some time spent in the Middle West. During his absence from New York Mr. Campbell was Dean of Music at the Friends University, Wichita, Kans., for seven years, where he also taught voice, directed stage productions and conducted choruses. He was affiliated, too, with the faculty of Drake University of Des Moines, Iowa, and taught privately in Chicago.

Coming back to New York, Mr. Campbell established his own studio, where he has been teaching ever since. His pupils include the Roy Campbell Royalists, a group of seven young singers who appear over the radio and in concert; the Continentals, eight young men singers from Mr. Campbell's studio, are currently in the Shubert production The Show Goes On, soon to open on Broadway, and have sung on the radio in Ruddy Vallee's Hour and on the Sinclair Oil program. Another Campbell pupil is John Paine, tenor, under contract to Samuel Goldwyn in the movies. His most recent appearances are in the films of Dodsworth and Come And Get It.

"These young people," said Mr. Campbell, "are, most of them, graduates of colleges and conservatories of music. They are studying serious repertoire with me, and intend to go on to concert and opera careers. The radio and other work that they are doing now is excellent experience for them. They acquire the assurance and presence of professional artists in facing an audience or a microphone, and they are able to make their living in this way while they go on with the study of more serious music." M. L. S.

Hazel Griggs Giving Concerts for Children

Hazel Griggs, pianist, is specializing in Concerts for Children, and plans a series of five popular-priced programs beginning December 6, and continuing on four Sunday afternoons at the Master Institute, on Riverside Drive, New York. She gave eight similar recitals last summer for the Texas Centennial Exposition, in Dallas, her audience numbering teachers, supervisors and the young folks. Miss Griggs is now under the management of the Guild for Musicians, New York.

Eugene Conley to Sing in Boston

Eugene Conley, tenor, has been re-engaged by the Federal Music Project of Boston for the solo tenor roles in the coming opera season to be given next month at the Boston Opera House. Isaac Van Grove has been retained as the new musical director of the opera project. Edwin Boucher, bass-baritone, is another prominent member of this company. William F. Haddon, Mus. M., is head of the Boston project.

Deering Returns to U. S.

Henri Deering, who has been playing in England, sailed for America on November 20.

Third Georgia Piano Ensemble Concert Enlists Performers From Entire State

Atlanta Is Scene of Unique Annual Event in Which 100 Players Are Assisted by Ballet and Chorus

ATLANTA, GA.—The third annual Georgia Piano Ensemble concert attracted enthusiastic audiences to both afternoon and evening performances at the Erlanger Theater on November 12. This event was the most elaborate of the season in Atlanta, so far. Participants representing foremost colleges, schools, conservatories and private studios throughout the state numbered more than one hundred pianists, a ballet of twelve and a chorus of five hundred which brought the total number of participants to seven hundred.

Students from various colleges throughout Georgia who took part in the annual event were from as many as eleven states and came from as far north as Ohio and as far west as Texas.

MANY PARTICIPANTS

There were twenty pianos in use at one time and thirty-three pianists playing together in the Coronation March from Meyerbeer's Prophet which was directed by Isabel Bryan and played by young students from the studios of prominent Atlanta teachers. The accuracy, good tempo and spirited interpretation of this young group made an excellent impression on the audience. Those taking part were: Laleah Sullivan, Anne Owens, Carroll Smith, Eudice Tontak, Vera Rush, Betty Fewell, Frances Roberts, Antoinette Roberts, Mary Evelyn Hollingsworth, Dorothy Sterne, Maurine Coley, June Hallyburton, Mitzi Spring, Bob Pendergrast, Mildred Smith, Lucille McPherson, Eugenia Neel, Anne Baggett, Matilda Ivey, Doris Williams, Joyce Patton, Doris Jean Golden, Sada Nell Williams, Harrington Wilson, Elizabeth Blair, Carolyn Calhoun, Frances Marinos, Anne Moore, Anne Isbell, Louise Allen, Sara Rhodes, Ruth Lineback, Lula Patillo.

La Grange College presented Betty Ragsdale and Mary Head under the direction of Rosa Muller, in the first movement (*allegro*) of sonata in D major for two pianos, four hands, by Mozart, which was one of the most creditable ensembles of the entire program.

Piedmont College was represented by Pearl Strickland of South Carolina and Doris Moore of Georgia in a two-piano, four-hand arrangement of On The Mountain by Grieg which was an interesting composition, musically, and also creditably played. This was under the direction of Mary C. Crawford, head of the music department of this college.

Agnes Scott College presented ten capable pianists of the music department from almost as many states, under the direction of C. W. Dieckmann, director of music at the college. These played with good ensemble and freshness, Chopin's rondo (op. 73) composed for two pianos, four hands. The pianists and the state which they represented were: Carolyn Myers, Avondale Estates, Ga.; Mary Erneste Perry, Nashville, Ga.; Tommy Ruth Blackmon, Gainesville, Fla.; Alice Hannah, Cass, W. Va.; Nell Hemphill, Petersburg, Va.; Jean Kirkpatrick, Anderson, S. C.; Mary Ruth Murphy, Hot Springs, Ark.; Mamie Lee Ratliff, Sherard, Miss.; Marie Merritt, Clarksdale, Miss.; Julia Thiemonge, Birmingham, Ala.

Irene Drake, of Macon, and Herbert Kraft of Wesleyan Conservatory of Music, were professional pianists who contributed one of the high lights of the program in Hungarian Fantasy by Liszt. Mrs. Drake, an exponent of Tobias Matthay and Mr. Kraft, a pianist and teacher of recognized ability on the Wesleyan Conservatory faculty, were given enthusiastic appreciation for their brilliant playing.

Georgia State College for Women, sent two advanced students under the direction of Mrs. Wiles Allen who played Menuet et Gavotte composed for two pianos, four hands, by Saint-Saëns. Dorothy McCarthy and Florence Nunn, both of Georgia, won commendation for their fine ensemble and musical playing and poise.

BALLET PROVIDES DIVERSITY

A delightful departure from the formality of piano music used exclusively at previous concerts was the introduction of a ballet of twelve members of The Dance Crafters who interpreted Kreisler's Caprice Viennois to a two-piano accompaniment by Dosia Lee and Ina Jolly. Charming and authentic costumes of the Viennese ballet, with lighting effects that enhanced the dancers' vivid interpretation made this the most popular feature. Those who presented the ballet with choreography by Lottie Hentschel and Louise Smith were: Dorothy Alexander, Ernestine Hirsch Stern, Marian Rhyne, Verdery Boyd, Rhoda Kaufman, Mary Woodruff Darsey, Jane Boys, Frances Rand, Marion Reinhardt, Carol Estes, Miss Hentschel and Miss Smith.

Brenau College contributed twenty-seven accurately trained pianists under the direction of Franciszek Zachara who played gavotte in C major and Menuet in Classic Style which was composed and arranged in four parts by Mr. Zachara, especially for the annual Georgia Piano Ensemble concert. Of large ensembles, the Brenau unit was the most highly perfected. And again, several states were represented by, Vivian Allen, Allendale, S. C.; Caroline Von Canon, Banner Elk., S. C.; Florence Cox, Gadsen, Ala.; Margaret Lee Ferrell, Sidney, Ohio; Frances Grady, Greenwood, S. C.; Jane Huitt, Brownsville, Texas; Ruth Keeling, Chattanooga, Tenn.; Ashley Stansel, Elko, S. C.; Julia Brinson, Millen; Mary Stewart Brown, Royston; Martha Candler, Cartersville; Louise Dick, Canton; Vera Edwards, Jackson; Doris Hancock, Jefferson; Rebecca Harrison, West Point; Joye Hipps, Cornelia; Mary Frances Launius, Monroe; Isabel Matheson, Hartwell; Margaret Morehead, Thomaston; Laleah Mosley, Lyons; Josephine Plexico, Pauline Rochester, Virginia Stallworth, Gainsville, Ga.; Virginia Rainwater, Augusta, Ga.; Martha Thigpen, Savannah, Ga.; Ailene Whiteside, Statesboro, Ga; Leila Williams, Monroe, Ga.

The Augusta (Ga.) Unit, composed of two of this city's most finished professional pianists, Dorothy Halbert and Wynona James, gave a synchronized performance of Debussy's L'Apres Midi d'un Faune, for two pianos which was a poetic, atmospheric, and exquisitely shaded example of tone painting illustrative of the impressionistic school. These pianists proved to be a memorable feature of the program.

Another Atlanta Unit, composed of advanced students under the direction of Eda Bartholomew, played with excellent ensemble and musicianship, The Waltz of the Flowers from the Nutcracker Suite, by Tschaikowsky. Steadiness of tempo and excellent shading, characterized this attractive number in which the following pianists took part: Charlotte Adams, Alpharetta, Ga.; Mary Douglas Smyrna, Ga.; Mary McDonald, Nancy Fields, Virginia LaMotte, Lois Suder, Jonesboro, Ga.; Grace Hill, Hapeville, Ga.; Norma Pries, Jane Fant, Ruth Lineback, Dorothy Carter, Beatrice Gallaher, Atlanta; Mildred Harding, Decatur, Ga.; Gladys Gilstrap, Rebecca Moore, Hazel Oates, Sarah Rhodes, Atlanta; Peggy Everhardt, Decatur, Ga.

Thomasville, Ga., contributed an ensemble of two pianists in Constance Balfour and Jenelle Chastain in Danse Macabre, by Saint-Saëns, under the direction of Wilma T. Burch which was considered to be the high spot among student ensembles composed of two players. These talented students were accorded continuous applause for the perfection of their ensemble playing, their elasticity of rhythm and their musical interpretation in which they achieved orchestral effects.

CHORUS PARTICIPATES

Nine professional pianists of Atlanta collaborated with the Senior High School Chorus under the direction of Lawrence G. Nilson, director of public school music, here, in presenting the introduction to the third act of Lohengrin and the Bridal Chorus. This was a brilliant climax to a program which was excellent throughout and which was an inspiration to those who heard it as it brought to light the wealth of musical talent in Georgia and throughout the south. The performers were: Elizabeth Richardson, Mrs. S. H. Gray, Charles Johnson, Virginia Booze, Mrs. Nat Long, Willa Beckham Lowrance, Aileen Stephens McLeod, Margaret Stillwell Harrower, of Atlanta; Frank McGinty, Calhoun, Ga.

The Georgia Piano Ensemble was under the direction of officers of the Georgia Piano Ensemble Association who are: Mabelle S. Wall, president; Mrs. Paul E. Bryan, vice-president; Mrs. E. S. Heath, secretary; and Eda Bartholomew, treasurer. The concert was given for the benefit of the Rabun-Gap Nacoochee School, a mountain school for girls and boys. M. S. W.

BLYTHE TAYLOR BURNS
soprano of Los Angeles, appeared as soloist in the third annual Bach Festival there.

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Recital of Kirsten Flagstad Draws Capacity Audience in Los Angeles

Ovations Greet Soprano in Program of Behymer Series—Other Concert Offerings of Week Include Appearances of Violinist, Pianist and Baritone

Los Angeles.—The magnificent voice of Kirsten Flagstad thrilled a packed house into a responsive ovation at the Philharmonic Auditorium on November 10. Time and again was the artist recalled to the stage by encore-hungry auditors. Impresario L. E. Behymer personally introduced the singer, making his own first appearance since his accident of the past spring. He could not have devised a more auspicious opening, nor one of more attraction, for 300 persons were crowded onto the stage, while the orchestra pit and every available nook and cranny of the house was occupied.

A true dramatic soprano, Flagstad handled her superb voice with impeccable aristry and sound musicianship. Every song was given with perfect freedom which concealed to all but the initiated the meticulous care which polished every shading and nuance. She opened the program with a group of four Strauss songs, beginning with Seitdem dein Aug' in meines schaute, and building to a climax in the Ich liebe dich, a style of program construction which characterized all her groups. She has exactly the requisite control of feeling and pitch to be an outstanding Strauss interpreter.

Most of all she was at home in her Scandinavian songs, three of Grieg and two of Jordan composing her second group. All but the last were sung in Norwegian. The Grieg numbers began with the swinging lilt of While I Wait followed by a pictorial Bright Night and the surging A Boat Rocks to and Fro. She favored Grieg in encores also, with Ich liebe dich sung in Norwegian text with emotional sincerity, and later A Dream and the haunting Water Lily. The Jordan songs were a lyric episode, And See, She Came, and a finely dramatic Autumn Is Nearing.

Contemporary songs in English were an effective We Two Together by Kernochan, a lovely Nocturne by Michael Head, a showy Midsummer of Amy Worth, and a balladic Spendthrift by Ernest Charles. Elinor Remick Warren's impressive White Horses of the Sea won plaudits for both the singer and the composer, who was in the audience.

The last group comprised two Wagnerian airs, done with authoritative ring. But most impressive of all was her final encore of the Valkyrie Cry, which soared forth in a manner to waft the auditors into a Valhalla of delight.

Edwin McArthur provided particularly fine accompaniments at the piano, giving every possible support and shading with fine balance. He played the entire program, including encores, without reference to the printed page.

Meremblum in Local Debut

The introductory recital here of Peter Meremblum, violinist, was given November 12, in the Town and Gown Foyer at the University of Southern California. Meremblum immediately established himself as a violinist of first rate ability, an equally capable executant and interpreter. He opened with a scholarly reading of a Handel sonata in D major, with Max van Lewen Swarthout at the piano. Both artists sustained the work with appropriate dignity, displaying a noble breadth in the *larghetto*, and spirit in the closing *allegro*. Meremblum continued with the Bach Chaconne, wherein his unaccompanied violin tone displayed the beautiful facets of the number with precisely enunciated care.

A group of smaller numbers were given with restraint and admirable finesse. Robert Flack provided excellent co-operation at the piano.

Nyi-regy-ha-zi Plays

Although Nyi-regy-ha-zi's concert on November 13 lasted for two and half hours, the audience in Trinity Auditorium responded with bravos and applause to demand three encores at the end. Nyi-regy-ha-zi is a phenomenal pianist, possessing great dynamic force but he has unfortunate traits of carelessness and disregard of convention that have kept him from the front rank. He will perform amazing feats of skill, such as scintillating passages in thirds or almost unbelievable octaves, and then ruin the good effects thus created by careless pages, disregard of indicated dynamics and occasional phrases of sheer improvisation. The result in annoying, for the man should be a really great pianist, whereas he is simply a grown-up wonder-child.

It would be inexact to say that he has a fine technic; he has an astounding natural ability at the keyboard which gives him such mastery that technical difficulty simply does not exist for him. It is virtuosity without the restraint of self-discipline. His best characteristic is a marvelous facility in piano tone coloring. His most astounding effects were created in the concluding Don Juan Fantasy of Liszt, the Chopin A flat polonaise, and Albeniz' Fete-Dieu a Seville. In these he could give full scope to his flair for power and force.

Baritone in Concert

A Spanish baritone, Fortunio Bona-Nova, offered a concert in the Philharmonic Auditorium on November 17. Its chief interest lay in two songs from the Isle of Mallorca, of which Bona-Nova is a native. These at least were novel in character, somewhat in the style of the French vendors' cries and the soloist delivered them in the manner of the natives who possess natural but untutored voices.

A pleasing personality enabled Bona-Nova to satisfy a certain proportion of his auditors, but the evening cannot properly be described as a vocal recital. His delivery was partly declamation, with a minimum of actual singing, and he consistently sacrificed the vocal line for histrionic effect, exaggerating dynamic contrasts in every number. His enunciation was careful, making his English selections understandable.

Beside the Mallorcan songs, a final group of Spanish selections proved best suited to his individuality. The Negro spiritual, Go Down Moses, was the best sung item of the evening, but was marred by unnecessary spoken phrases. Theodore Saidenberg, supplied competent support at the piano. In two solo groups he proved himself a pianist worth hearing.

R. D. S.

Rambling Around

Arthur Rosenstein, coach, accompanist, associated with the Metro-Goldwyn-Mayer studios in Hollywood, appeared as accompanist in a recital with Igor Gorin, baritone, on November 19 at Tucson, Ariz. He also plays for him on November 30 in a recital at Santa Barbara, Calif. Mr. Rosenstein is preparing the music sequences for the film Captains Courageous, and the musical ensemble of Maytime at the MGM studios, which will be released early in the New Year. He also coaches many radio and movie artists.

* * *

Florence Lee Holtzman, teacher of voice, opera and concert coach, is now permanently located in Hollywood. Mme. Holtzman had a studio in Paris for thirty-five years and for the last fifteen of those years she taught in Milan during the spring of each year. In 1931 she came to New York, where she has been teaching up to this time. Many singers have come from Mme. Holtzman's studio, including Inez Alfani, soprano of La Scala Opera; Helene Sadoven, mezzo-soprano of leading European opera houses; Marguerite Namara, mezzo-soprano of the Chicago opera and now of Hollywood; Alice Mock, soprano of the Chicago Opera; Elsa Hottinger, mezzo-soprano; Theodore Ritch, tenor of the Chicago Opera; Richard Condie, head of the vocal department of McCune School of Music, Salt Lake City, Utah; and Lou McIlvain, soprano of opera, concert and radio.

* * *

Lou McIlvain, dramatic soprano and teacher of New York, is assistant to Florence Lee Holtzman. Miss McIlvain has appeared as soloist with orchestras in this country and also in opera productions both in the United States and abroad.

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Janet Spencer, contralto and teacher of Hollywood, who is known through her appearances in oratorios and with symphony orchestras, was recently made an active member of the Sigma Tau Chapter of Sigma Alpha Iota. She became an honorary member of this sorority in 1907.

* * *

Dr. George Liebling, pianist, teacher and composer of Hollywood, offered a recital on November 23 at the University of Moscow, in Moscow, Idaho. Other engagements were fulfilled in Utah at the same time. An artist pupil of Dr. Liebling, Ruth Ellen Ford of Chicago, will appear as soloist in his piano concerto with the Federal Music Project Orchestra of Los Angeles.

* * *

Julia Bal De Zuniga, Belgian pianist and teacher of Hollywood, came to New York in 1922, and for the last eight years has been presenting concerts and teaching on the Pacific Coast. Mme. Zuniga formerly lived in Brussels. She was pianist with the Noack String Quartet at the January and March concerts in Los Angeles last spring.

* * *

Leonard Walker, conductor of Los Angeles, has been signed by Selznick International Picture studio of Hollywood for a dual role of musician and actor in the technicolor picture, A Star Is Born, with Janet Gaynor and Frederic March. Mr. Walker has been guest conductor of the Los Angeles Philharmonic Orchestra at the Hollywood Bowl, and was conductor of the Metropolitan Orchestra of Los Angeles, the Long Beach Orchestra, and the Los Angeles Festival Orchestra. He has directed several plays for the Writers' Club of Hollywood.

* * *

Occidental College (Dr. Remsen D. Bird, president) has received a donation of $150,000 from Charles H. Thorne of Pasadena for the erection of a suitable auditorium capable of seating the entire student body on the college campus in Los Angeles. This gift is made upon the condition that additional money be obtained from other sources for the improvement of present buildings and the campus. Walter E. Hartley is director of the music department as well as professor of organ and theory.

* * *

Lily Pons' new picture has been entitled That Girl from Paris. It will be released shortly.

* * *

The American Guild of Musical Artists, Inc., recently organized offices in both Hollywood and San Francisco under the direction of Lawrence Tibbett, president, Frank Chapman and Leo Fischer, executive secretary. The Hollywood meeting took place on November 15 at the Roosevelt Hotel, when 150 musicians were present. Among the musicians who attended were Mr. Tibbett, Mr. Chapman, George Gershwin, Gladys Swarthout, Andres de Segurola, Joseph Achron, William Bachenheimer, Joseph Borisoff, Claudio Frigerio, Ignace Hilsberg, George Liebling, Margaret Matzenauer, Sylvain Noack, Olga Steeb, Boris Morros, Nat Shilkret, Willy Stahl and Ernst Toch.

* * *

Mae Gilbert Reese, concert pianist and teacher of Long Beach, Calif., presented advanced students in recital at her studio on November 13. Those playing were Helen Tucker Andrews, Robert Marichal, Helen Crane, Christine Whitton, Jane Wandoogel, Virginia Davis, George Clark, Kathleen Sutherland, Mary Lord Andrews, Carol Whitton, Patricia Hawkins, Rhoda Reese, Charles Flint, William Nebergall, Jr., and Beulah Newcomer. Another pupil of Mrs. Reese, Patricia Herman, a seven-year-old pianist, appeared on November 11 in a broadcast over KGER at Long Beach.

* * *

Roxana Weihe, pianist of Los Angeles, appeared in a recital November 12 at the Los Angeles Biltmore Hotel, playing the Rhapsodic Suite for piano and orchestra by Frances Marion Ralston with the composer at the second piano.

* * *

The Behymer concert calendar for December at the Los Angeles Philharmonic Auditorium includes appearances by Gregor Piatigorsky, cellist, December 1; Dana Ensemble, December 6; Jooss European Ballet, December 8, 11 and 12; Ruth Slenczynski, December 15; and Lucy Van De Mark, contralto, December 17.

* * *

Otto Klemperer, conductor of the Los Angeles Philharmonic Orchestra, will give five Saturday night concerts comprising a Beethoven cycle during the coming season,

ELEANORE WOODFORDE, soprano of Hollywood, gave a recital program on November 9 for the Music and Literary Club, Sacramento, Calif. Clarence Gustlin of Santa Ana, Calif., was the accompanist and played solo numbers. A return engagement was arranged for next year. Miss Woodforde sang the title role in Aida when this opera was given on November 26 at the Los Angeles Shrine Auditorium. James Guthrie was the conductor. (Photo by Brisgaloff.)

presenting local soloists with the Philharmonic Mixed Chorus. Another major event at the Los Angeles Shrine Auditorium on March 26 and 27 is a hearing of Bach's St. John Passion with the Philharmonic Chorus and soloists.

* * *

Igor Stravinsky is scheduled to conduct the Los Angeles Philharmonic Orchestra on March 12 and 13 at the Shrine Auditorium in an all-Stravinsky program which includes his own ballet, Petrouchka, with Theodore Kosloff of Los Angeles creating the ballet and impersonating the role of Petrouchka.

* * *

Adelaide Anderson, pianist and teacher of Pocatello and Boise, Idaho, was the assisting artist on November 24 at the Hotel Boise, Boise, Idaho, in a concert given by Henry Phillips, tenor, and Ruth Streeter Phillips, mezzo-soprano, formerly of Chicago. Mrs. Rose Bates was the accompanist.

* * *

Mills College, Calif., advanced students presented a recital of songs and piano compositions on November 18 in the Hall for Chamber Music on the Mills campus. Those appearing were Olga Delight Sprinkel, piano (Oakland, Calif.); Blythe Miller, soprano (Phoenix, Ariz.); Patricia Murray, piano (Portland, Ore.); Peggy Stuart, soprano (Pasadena, Calif.); Virginia Clotfelter, piano; Rachel Uglow, soprano (Dallas, Ore.). The three singers are pupils of Dean Luther B. Marchant of Mills College.

* * *

The Behymer concerts of the air were inaugurated on November 9 from Hollywood over KFWB. These will be given each Sunday evening. The first program included a talk by Mr. Behymer, songs by Fortunio Bona-Nova, baritone, and Wynne Davis, soprano, accompanied by an orchestra under the direction of Leon Leonardi. Outstanding new talent in California will be given hearings on these programs.

* * *

Ruth Terry Koechig, mezzo-soprano of Los Angeles, was the recital artist on November 15 for the Pacific Coast Club, Long Beach, Calif. C. D. K.

Stoessel's Concerto Grosso Performed by St. Louis Orchestra

Two performances of Albert Stoessel's composition, Concerto Grosso, were given by the St. Louis Symphony Orchestra (November 13 and 14) on the occasion of the composer's recent visit to his native city. Vladimir Golschmann conducted the work, which had its premiere this past winter at the Juilliard School of Music, New York. Two more performances of the Concerto Grosso were given in Cleveland on November 19 and 21 under the baton of Artur Rodzinski. Mr. Stoessel was one of the guest speakers on November 26 on a program devoted to a discussion of American music, presented by America's Town Meeting of the Air, broadcast from the stage of Town Hall, New York, over the NBC blue network. The program was one of a series sponsored by the League for Political Education.

California Chooses Good Music

Dema Harshbarger Tells of Statewide Contest in Which Radio Listeners Showed Preference for Serious Artists

HOLLYWOOD, CAL.—An account of a recent victory of serious music over jazz was told by Dema Harshbarger, head of the NBC Artists Service in Hollywood and founder of the Civic Music Association.

"In a statewide contest in California, with radio listeners as the judges, a preference for the higher type of music was clearly indicated," said Miss Harshbarger. "The contest was staged on California's Hour one of the West Coast's most popular variety broadcasts originating in Los Angeles, with Conrad Nagel as master of ceremonies and Donald Novis as featured soloist. Each week the program sent talent scouts into different California communities in a quest to discover a new radio artist of tomorrow. Each week six artists were presented on the air and votes of the listeners determined the winner.

"Early in November six finalists who survived 15,000 contestants who had auditions throughout the state, appeared in a grand final contest. And, significantly enough, every one was a serious musician. The radio audience rejected the crooners, saxophonists, blues singers and Tin-Pan-Alley exponents and voted for the classics. The grand winner, who received $500 in cash, was Hollace Shaw, coloratura soprano from Claremont, Cal.; the other five finalists were Frank Tavaglione, operatic baritone, singing the Credo from Otello; Steen Skonhoft, baritone, singing When the Flame of Love from Bizet's La Jolie Fille de Perth; Dorothy Marie Wade, child violinist, who played Caprice Viennois by Kreisler; Nicholas Angelo, operatic tenor, who sang Vesti la Giubba from Pagliacci; and Ernest Gloe, concert accordionist, who played the Flight of the Bumble-Bee by Rimsky-Korsakoff.

"I have maintained for years," went on Miss Harshbarger, "that radio program builders have been overlooking the growing demand for a better class of music. Now that California's listeners have spoken they might well take notice of the verdict and build their programs accordingly.

"Jack Runyon, head of the radio department of Lord & Thomas at Los Angeles and producer of California's Hour, agrees with me. Mr. Runyon has said: 'There is no doubt in my mind as to the type of music California listeners prefer. The signposts point to better music.'" C. D. K.

Josephine Forsyth Work Performed in Hollywood Bowl

Josephine Forsyth's musical setting of The Lord's Prayer was a feature of the recent concert dedicating the Hammond Organ in the Hollywood Bowl. Miss Forsyth was at the piano for the performance, which enlisted the combined chorus of the Lutheran Choral Union and the Hollywood Festival Choir (Mildred Bruns, conductor) and Julie Kellar, harpist. Among other artists to sing The Lord's Prayer this fall was Yasha Davidoff, basso-cantante, who featured a Hebrew translation at a recital in Hollywood Concert Hall.

Erich Simon Here

Erich Simon, European representative of the Metropolitan Opera, New York, and associated with the Organization Artistique Internationale of Paris, arrived in the United States on the SS. Normandie on November 23. Nine artists of the Metropolitan are booked in Europe by the O. A. I. for the impending season. In addition the organization manages the European tours of Marian Anderson, Negro contralto, the Trudi Schoop Ballet and Rudolf Serkin, pianist.

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NEW YORK NOVEMBER 28, 1936 No. 2914

There are no opponents to the New Deal at the Metropolitan.

—o—

Grand airs are found neither in modern music nor in modern society.

—o—

The critic's conscience doth make cowards of many of his readers.

—o—

In the field of light music, arrangers have grown to be as important as composers—and often are better.

—o—

Some of the speedy virtuosi on piano and violin make one exclaim with the modern poet, "Oh, why such haste, with nothing at the end?"

—o—

An Inspiring Life

The American musical world has this year suffered the loss of several of its outstanding personalities. Among many important figures, it is necessary only to mention such beloved artists as Ossip Gabrilowitsch and, more recently, Ernestine Schumann-Heink to realize what a high degree of individuality such lives contribute to the art life of a country.

It is a fascinating thing for philosophers to ponder—that the world of music, as we know it, is the sum of a relatively few vibrant and influential characters who give color to a period. And if this is the case with the outstanding interpretative artists, how much more is it true of the creative figures who set the patterns for the art of their day through strong individuality and irresistible achievements.

Mme. Schumann-Heink was more than a person; with all due respect to her revered memory, it may be said that she became in time a national institution. And this was more through virtue of some subtle chemistry of the personality than through her great and memorable achievements as an operatic and concert artist. That she triumphed despite every obstacle placed before her in youth—the handicap of a plain face and figure, poverty and domestic difficulties—is a familiar legend of the musical world. At the zenith of her fame, the power and beauty of her voice and the impressiveness of her use of it, made her outstanding even among the figures of an age studded with shining names. But when creeping age began to take from that artistic store, she was still a great personality.

How many artists would have had the courage to return to the Metropolitan Opera stage when past sixty to dare the inevitable comparisons in the rôle of Erda? But this she did with distinction, and the voice that rose from the blue gloom of the goddess' shrine put to shame most of those that had been heard in the intervening decades.

And even in the final years, when her remarkable life had run the full circle from early privations to affluence and the stock crash had taken the bulk of her fortune, she still swayed millions instead of thousands by means of the radio, singing simple songs when the once opulent scale had been reduced to less than an octave. And to all this there attached no element of the pathetic; rather this personality was a source of strength and courage to those younger than she.

Ernestine Schumann-Heink, in the parlance of the stage, was a good "trouper" and she remained so to the end. There is not space to touch on the many human facets of her personal life as woman and mother. The world knows these amply well. But for musicians, and especially for young aspirants in that difficult field, to whom she lent much advice and aid throughout her life, the homely strength and indomitable will of the great singer will remain as a permanent inspiration.

—o—

The Gilbert Centenary

Perhaps tardily but with an affection nevertheless undimmed, we take this opportunity to salute the centenary of Sir William Schwenk Gilbert, whose birth occurred on November 19, 1836. The anniversary was marked in New York by a dinner sponsored by the American Gilbert and Sullivan Society, in which members of the D'Oyly Carte Opera Company, now playing in this country, were among the guests of honor. And similarly throughout the English-speaking world ceremonies took place, while millions of those who have kindled to the antic humors of the incomparable pair are moved to take their copy of the libretti from the library shelf or to play over the witty and charming Savoyard scores.

A feature of the celebration in Manhattan was an exhibition of Gilbert and Sullivan mementos in the Terrace Garden of the Hotel Lincoln. This included lithographs by Spy, nineteenth century English cartoonist of personages of the period; original programs of The Pirates of Penzance and of Patience. On view was also a page from Pun, a London magazine, dated April 11, 1868, bearing the poem which was later elaborated into the libretto of Trial by Jury. First editions of The Mikado and Ruddigore, and marionettes depicting various G. & S. characters were among the other interesting things on view.

Although manners and even morals have changed somewhat since Gilbert's heyday, and stage entertainment has grown less subtle and decorous, many of his comments on foibles of his day retain their flavor and appeal. Insofar as they were of universal application, they still endure. The emancipated women of today may not relish the somewhat stuffy niche, half gallant and half patronizing, to which the Victorian pair assigned them. There is an element of the Tory point of view, of faith in the rightness of constituted things, that sometimes proves unpalatable to modern listeners. But in the satire directed against pomposity, against the pretensions of the powerful officials of army, navy, legislature and bench, there is also a curiously modern attitude. It is akin to the revaluations made in post-war literature. Gilbert followed in the great line of the English satirists, although, to be sure, his was a lighter and more innocuous vein of pleasantry.

From a musical point of view, his contribution was preëminent in having called forth and inspired the many charming pages of Sullivan. It was the irony of the latter's fate that his pretentious oratorios now mainly gather dust in the libraries, and he is best remembered for one simple song, The Lost Chord, and for the masterpieces resulting from a pleasant relaxation—the composition of light stage works. Without the comic conceptions, brilliantly executed versification, compact and neatly turned plots, and the often genuinely delightful romanticism of Gilbert's books, this facet of the composer would probably have remained undeveloped. If Sullivan was not a creative musical personality in the very first rank, he was an impeccable and resourceful artist and knew how to utilize these gifts to the fullest measure.

Incidentally, the delicious burlesques of the older Italian opera which were incorporated into their joint efforts may have done not a little in clearing the stage for the triumph of Wagner and his followers. The use of English madrigal and ballad anticipated the modern movement in which that nation has turned back so eagerly to the earlier folk forms of its past. So that, although these operas are rooted in the older musical idiom, they may have paved the way for newer ones.

—o—

Anent "Swing" Music

A majority of the moguls of syncopation have succumbed whole-heartedly to the recent innovations in playing which they call "swing" music. In Tin Pan Alley the form is regarded as something insuperably original and sent down from on high as the long-looked-for new turning in music. The editor of the Musical Times comments:

"What is 'swing' music? Definitions have been attempted, but a satisfactory one had not so far been put forward. The latest is that of Leonard G. Feather in the Radio Times. He says it is 'a description on strictly technical lines':

"'Swing music consists of: (*a*) Improvisations based on a simple melody, or even just on a simple sequence of chords, incorporating a strong regular rhythm in unvarying tempo, appealing to the listener mentally and physically by its rhythmic and melodic originality, involving extensive use of anticipation, of *rubato*, of syncopation, and of flattened sevenths and flattened thirds; (*b*) music that has been written or prepared in such a manner as to convey the same rhythmic and melodic effects as these improvisations.'

"Mr. Feather claims that this cloudy definition 'has the merit of being inapplicable to anything but swing music.' It may have other merits—though we can't see any—but it certainly hasn't this one. It applies to a great variety of forms in real music—for example, the opening fits the old *ostinato* very well: it might almost be used as an annotation for Bach's violin Chaconne. Flattened sevenths are common, especially in modal and folk music; and flattened thirds (!) are simply minor thirds used by the million in all music in minor keys. Mr. Feather must put another wet towel round his thinking parts and try again. (If it's worth while.)"

Other authorities say that in one sense this type of playing is a throwback to old ragtime, with its greater regularity of beat, the majority of the jazz orchestra maintaining a constant pattern, while the solo instruments perform virtuosic improvisations.

But, while we think about it, was there not something known as the *continuo* in eighteenth century ensemble music, against which the solo instruments cut capers? There was. But what Vivaldi or Bach would think of "swing" music is another matter. . . .

—o—

Anniversaries in the Offing

In addition to the 1936-7 musical anniversaries recently listed in these columns, a whole series of additional dates have been brought to light by persistent sleuths in matters historical. We are indebted to the Menestrel (Paris) for a tabulation of events which take place after the turn of the year.

The centenary of the birth of Balakireff, Russian composer of exotic works, whose Islamey is still a favorite with pianists, occurs on January 2.

On February 27, fifty years will have passed since the death of Borodin, best known for his opera Prince Igor, but also a respected symphonic composer.

March 22 marks the 250th anniversary of the death of Lully, who rose from kitchen boy to be absolute dictator of French court music and a powerful influence in the early development of opera and instrumental forms.

The modern French opera gained some of its spectacular and melodious qualities through the popular works of Massenet, who will have passed away twenty-five years ago next August 13. Michael Haydn, brother of Joseph, saw the light two hundred years ago, September 14.

In October occur the centenaries of the deaths of two lesser but respected figures in music, Lesueur, eighteenth century French opera composer (October 6) and Johann Nepomuk Hummel, in his day a celebrated pianist and composer (October 17).

Surely a major event is the 150th year since the death of Gluck, reformer of the opera and composer of many pages of sublime and moving melody that have lost none of their appeal. This anniversary falls on November 25, 1937. Thus it would be logical for operatic restorations of his Orfeo, Alceste, Armide, or one of the two Iphigenias, to take place next season.

For the violinists and the collectors of rare string instruments, the two hundredth anniversary of the death of Antonio Stradivarius, famous violin-maker, occurring on December 17, 1937, will doubtless be of interest.

Finally, for the organ practitioners, there is the three hundredth anniversary of Buxtehude's birth, the day and month unknown, but the year 1637. Although his music slumbers mostly in the archives, the sturdy virtues of his contrapuntal style inspired Bach and he helped to shape that most exacting and complex of all forms, the fugue.

VARIATIONS

By Leonard Liebling

CHICAGO.—On the eve of Thanksgiving here, I am filled with grateful thoughts for the vast improvement in American musical conditions, as noticeable in Chicago as in New York.

If some of my tonal friends need hints why they should offer special thanksgivings, I make suggestions herewith:

Barbirolli—Because he has stood the acid test of New York musical criticism.

Stravinsky—Because he wrote Petrouchka and The Fire Bird.

Hofmann—Because no one has appeared who plays piano better than he does.

Edward Johnson—Because he now can say anything he likes to opera impresarios.

Pons—Because she need not fear close-up shots in the films.

Spalding—Because he never had to change his name to Grischa Spaldingovitch.

Flagstad—Because Norway's loss is her gain.

Heifetz—Because his parents made him study the fiddle and not the *balalaika*.

Stokowski—Because Bing Crosby is not a symphonic conductor.

Snooper—Because the G-men have so far overlooked him.

Furtwängler—Because the new Palestine Orchestra has not invited him to be its leader.

Rachmaninoff—Because encore friends no longer shout "C sharp minor Prelude" at him.

Damrosch—Because Schelling does not have all the child listeners.

Elman—Because so long as they tell all those stories about him, he needs no press-agent.

Menuhin—Because his days of velvet knickerbockers are over.

Gershwin—Because Porgy and Bess was not done at the Metropolitan.

Grace Moore—Because One Night of Love could prove to be so profitable.

* * *

The business head of the Musical Courier asks that I write a paragraph or two on advertising.

"Is that necessary?" I ask.

"Not necessary, but seasonal," he answers.

Evidently he wishes me to remind the profession that we are going toward the middle of the 1936-37 winter, and that already it is essential to build for its second half, and even for next season. The prompt closing of advertising contracts would aid our clients, and also enable the Musical Courier to give them the best possible service in the matter of space, layout, and publicity planning, before the full winter rush causes the same work to be done with last minute drive and haste.

* * *

I do not think that any musicians except those hopelessly out of touch with the conditions of today, doubt the advisability of advertising (which comprises also its more gently named brother, publicity), this advisability being based on necessity. Gradually the presentation of music (whether as performance, pedagogics, publishing, or even composition) has had to conform to the inevitable rules of supply, demand, competition, and marketing. Only when the artist plies his art for himself alone, is he free from those tenets of commerce. The moment he endeavors to gain payment for his knowledge, talent, and skill, he discovers that he is a seller of something, and that he must create a demand and a name value (not to say trade mark) for the material he is ready to offer. Then he learns, too, almost at once, the unceasing menace of competition, and a little later perhaps, the tyrannous necessity of maintaining reputation and name value even after they have been successfully established.

* * *

Julian Seaman, the music reviewer of the Mirror (New York), has invented Tabloid Critiques, for which all of us should be grateful. Here are two of his November 19 concert reports, to my mind practical enough and long enough for the large majority of readers:

Philharmonic, Carnegie—A superlative expression of the Elgar "Enigma" Variations. Mr. Barbirolli is finding himself, aided by a magnificent orchestra. The Purcell suite lovely.

Eddy Brown and E. Robert Schmitz, Town—The distinguished violinist and his equally celebrated partner, the pianist, concluding their delineation of the Beethoven sonatas. The "Kreutzer" impressive.

A report turned in at the Indian Commissioner's office in Washington says that in some respects, the Indians no longer need elevating, "for they possess accomplishments which the whites might study with advantage to themselves." For instance, the report goes on: "The Indian music is immensely rich in delicately beautiful themes which are already the astonishment and delight of European composers. In time it will, if preserved, affect the music produced by the American people, and help to differentiate our musical art from that of Europe."

Those are large and sounding propositions, but are they true? Is Indian music the astonishment and delight of European composers? Has it affected, will it affect, legitimate American music? One could make bold to say that most of the European composers never heard an Indian tune in their lives. and some excellent American symphonic music of today still is European in form, design and harmonic and melodic tendency.

* * *

From The Music Box, in The Post (New York) of November 14: "Ezio Pinza, the Metropolitan Opera basso, cherishes this letter written by an eleven-year-old fan: 'Dear Mr. Pinza, I admire you very much. Please send me your picture. I hope some day to play piano like you.'"

* * *

Slogan for the New York Philharmonic this season: "Welcome the coming, speed the parting guest."

* * *

Los Angeles,
November 15, 1936.

Dear Variations:

The composer, William Grant Still, was the donor of two free scholarships in a local conservatory of music. The contestants were (in the voice division) required to sing Still's very lovely song, Breath of a Rose. A goodly number of people entered, but several withdrew before the crucial moment. The secretary at the conservatory, puzzled at this unusual exodus, asked one ex-contestant, "What's the matter? Is the song too difficult for you?"

"No, it wasn't difficult," airily replied the young lady, "it was just technical."

Very truly yours,
VERNA ARVEY.

* * *

Some composers and most students continue to look upon counterpoint as the cat looks upon the flame. Easement will come to them from Alton Cook's remarks in his World-Telegram (New York) radio department of November 19.

Al Goodman was talking about the mysterious folderol that people assume about counterpoint. Counterpoint, you know, consists of playing different melodies simultaneously in an orchestration or arrangement and it's generally regarded as music's most abstruse branch mastered only after years of study.

"Radio is full of arrangers," Al insists, "who write counterpoint all the time without ever having studied it. It's instinctive with them. And they get some effects that your European serious musicians can envy."

Just as a sample, he referred to the accompaniments his own orchestra plays for Lanny Ross in "Show Boat." "The orchestra," he explains, "never follows the melodic line when we're accompanying Lanny. We surround his voice with a lacework or counter melody all the way through. You have some of the greatest musicans in the world in American radio—and without any great background of study."

* * *

Kirsten Flagstad knew no German when she arrived in this country, and hurriedly learned her Brünnhilde-Walküre text in that language. She was bothered especially by the pronouns 'mich' and 'mir', and confused them so often at rehearsal that she was ready to give up, until Herman Weigert the conductor called out: "It's so simple, Frau Flagstad. Sing 'mich' in the first act, 'mir' in the second, and 'mich' again in the last act."

* * *

The Indianapolis Star tells: "A world study shows that people are getting taller and heavier, creating wonderful prospects for the 1999 football team."

And guaranteeing continuance of ideal casts for the Wagnerian performances in the twenty-first century.

* * *

From The Sun, New York: "You can buy an automobile this winter for a song. And if you're not much of a singer the company will finance vocal lessons."

* * *

M. B. H. pops up with the suggestion that "Modernistic music seems to have been cured of its twenty-year attack of measles and the itch."

Nobody could well disagree with Dan Parker's observation in the Daily News (New York) of November 16th, that radio and the movies have made a veritable omelette of doings in the musical field. The Parker thought continues:

Here is John McCormack, veteran concert and operatic tenor, appearing as guest vocalist with Rudy Vallee's band Thursday (WEAF—8) . . . while Deanna Durbin, 13-year-old prodigy from Eddie Cantor's show, will be soloist with the Los Angeles Philharmonic on her return to the West Coast . . . and Paul Whiteman is conducting Leopold Stokowski's Philadelphia Orchestra at the Hippodrome Dec. 1 with the formerly operatic Everett Marshall singing some new works by the musical comedy team of Rodgers and Hart (while Stokowski is to be seen in a movie elsewhere in town) . . . and Fred Waring's former vocalist, Stuart Churchill, tries out for the Metropolitan Opera yesterday in an aria from L'Africana.

* * *

Clarence Adler, New York pianist and pedagogue, enriches this department with a letter received by him a few days ago, from a young man in a small Pennsylvania city, but of course the name and location must remain undisclosed:

November 11, 1936.

Gentleman:

I've been wishing too send a letter to you too see what advices you could and will send to me of becoming a pianist. Ive been following up piano playing since July 1919 with over 15 years of lessons. I was 29 last June 12th. Im wishing too give up Professor ..... and go to New York after having him 9 years exactly.

Could you tell what some radio pianists earn for just broadcasting alone? When a fellow goes to New York I know he needs a good help if he dont have a good amount of money. But if he has only ⅓ or ¼ of what he needs, I wonder if he could earn any good job while he learning?

If a fellow can take plenty of interest in classical music and not in jazz, what do you think of him? Im for classical most.

I hear Major Bowes and others, I wish I could be with them. Ed McHugh is my favorite one too listen too and enjoy it. Its real nice too make a living ⅓ as good as his.

Also tell your price per lesson and how often. So during the next few days I'll appreciate it very much if you will tell what you can by answering these. Or any other you know. Especially how some gets through with a small amount. I used too be a broadcaster 3 days a week a couple years ago. I hope Ill becoming another. Well I'll say thanks for you taking the time too answer this letter.

Yours truly,
.....

* * *

Dr. Arthur Andersen declares that climate determines the character of the folk music in every land. I haven't time at the moment to take up the counter argument, but if you would like to break a lance with the gentleman, or further strengthen his viewpoint, address him at the Arizona College of Fine Arts (Tuscon, Ariz.) where he is the dean.

* * *

Commentation in a recent Kansas City Orchestra program: "Preyer's Conzertstueck for piano and orchestra . . . . published by Bretitkoff and Hartel . . . . Sir Carl Busch has orchestrated the number."

* * *

D. C. communicates: "Ignorant as I am, and aware that my question has nothing to do with music, may I nevertheless ask you whether Hamlet is a small ham?"

* * *

Like another notorious locality, the road from the musical artists' room to the stage is paved with good intentions.

* * *

When I hear some dull classics called "monumental," it reminds me that they belong in the graveyard.

* * *

One-way musicians are the greatest bar to onward musical traffic.

* * *

The music now most generally resuming in our country, and giving the most delight, is the merry tinkle of the little bell on the cash register.

* * *

One of the great desires of my life is to have Stokowski a late-arriving auditor at some Carnegie Hall occasion, and be compelled to stand outside locked doors while all of Götterdämmerung is given in concert form, with no pauses between the acts.

* * *

Mammoth audiences appear to come in exact thousands, as a Times (November 14) caption again indicates: "Jascha Heifetz Stirs Audience of 2,500." Never by any chance are there 1,494 or 2,502.

* * *

For the national hymn of the new Spain, why not use the firing squad march from Puccini's Tosca?

* * *

"Anon." typewrites: "I read your defense of the way you jest about good music and famous musicians. . . . Do you really think that vulgar humor passes for knowledge? What have you to say to that?"

Go to Naraka.*

* The hell of the Hindus.

Dusk had fallen on New York. Although lights shone brightly on the pavements, a cold and wintry wind blew around the corners of the tall buildings and few pedestrians were on the streets. Taxis scurried past me as I bent my chilled body to the cold blasts that hurled themselves against me. Turning up my coat collar and pulling down the brim of my battered hat I finally ventured out from the warm foyer of the Hotel Wellington, and walked rapidly down West 55th Street toward Sixth Avenue.

Just opposite a towering apartment building midway in the block, two figures, a man and a woman, attracted my attention. Something in their attitudes aroused recognition and I peered closely as I passed them. The man was Freddie Schang, and the woman was Constance Hope. I was astonished and I moved into a protecting doorway to watch.

Schang opened the door to the building and Miss Hope passed through it. They joined hands and walked down the steps. Pressing my face against the glass of the door I saw them disappear around a corner of the lobby corridor. Hastily I unlatched the door and sneaking down the hall looked around the corner. Before me was a door that was closing softly. On tiptoe I approached this and listened. No sound came to my ears except my labored breathing. Pale and with hands that shook I tried the knob of the door. It turned under my fingers and carefully I drew it toward me.

Looking through the aperture I saw a dimly lighted empty room, luxuriously furnished. I listened again. Cautiously advancing step by step, I slid into the room and moved noiselessly to a distant door. The murmur of voices came to my ears as I approached. Leaning against the door panel I listened intently. Now I could hear voices raised in what seemed an argument. Quietly I unlatched the door. Suddenly the knob was wrenched from my trembling hand and I was thrown onto the floor of a brightly lighted apartment.

Crowds of people stood above me holding glasses in their hands. Cowering, my fingers before my eyes, I lay gazing up at the leering faces bending over me. With rapid glances I identified Louise Behrens, Carol Longone, Grena Bennett, Sue Read, May Stone, Jerry and Arthur Bergh, the Arpad Sandors, Pierre Key, Charlotte Symons, Rosemarie Brancato, Julian Seaman, Albert Riker, Estelle Liebling, Earle Spicer, Edwin Wedge. I breathed a sigh of agony.

"Who are you?" Miss Liebling pointed an accusing finger at me.

"Me," I murmured.

"What are you doing here?"

"I don't know. I must be in the wrong place." (Thinking quickly.) "Isn't this the restaurant?"

"It is not. This is a party for Charlotte Symons. Go, thou unbidden guest!"

With a heave, I lifted myself to my tottering feet and rushed madly into the night.

* * *

I fell on to a Fifth Avenue bus one afternoon last week and sank gasping into a seat. After catching my breath on the third time around I noticed a gentleman across the aisle with his nose buried in a big book. Fascinated I watched him as he turned the pages, first forward then backward. Suddenly he look up and I recognized Ernest Schelling.

As I staggered to my pins to leave at my destination I glanced surreptitiously over Ernest's shoulder to see what book could interest him so much. Bah! It was only a Brahms symphony.

* * *

I overheard Louise Behrens tell two friends at Roman Totenberg's Town Hall recital that she was giving a party for the artist after the concert. "Who's coming?" they asked. "Heavens, I never know who or how many, but I always provide for a crowd," she answered.

Considering that I think of myself as a crowd and hearing I had been well "provided for," I assumed that Louise had inadvertently invited me. So I up and went.

Fortunately it was a bit early, my arrival. So thanking the maid nonchalantly for receiving me, I unobtrusively snatched a turkey leg from the groaning board in the dining room and, with my loot, hid myself under the table behind the folds of a sumptuous lace cloth.

The first guests to assemble were Muriel, Louise's fair daughter, the Rudolph Polks and Horace Johnson. Then in a troupe they came—the Arpad Sandors (the lady clothed in baby blue), Mr. and Mrs. Nicholas Moldovan, William Kroll, Mischa and Helen Elman, Harold Triggs, Mrs. Jan Smeterlin, Annie Friedberg (radiant in a blushing pink gown), Grena Bennett (in sable velvet), Mrs. Ferris, Constance Hope (crystal and black), Edith Behrens (beflowered), Frederick Jacobi, Totenberg (himself), Paul Pisk, Francis Perkins (whose birthday it was), Richard Hale, the Frederick Charles Adlers and Mr. and Mrs. Bernard Sinsheimer. They romped continuously for three hours, while my fingers itched to pinch them or their jewels.

Cramped and sleepy from my long vigil, when the last guest was gone and regal fodder depleted, I floundered home with the watches of the night. Good pickings, my loves.

I always go to sleep at the movies so I humbly hope that Mr. van Schmus, Erno Rapee, Gus Eyssel, Leon Leonidoff, *et al.*, won't berate me too soundly when I relate this episode. I assure them and you that I am not casting aspersions on the rich entertainment of the Radio City Music Hall. It's just that I can't stay awake anywhere when somebody turns the lights out.

Last week (Friday) my wife politely informed me in no uncertain terms that I hadn't taken her and the kids out for weeks and weeks. Of course I pleaded an engagement—in fact, several engagements—but for once I wasn't believed. The upshot was that Mrs. Snooper and the five kids dragged on their ulsters and I shepherded them to Radio City.

Safely ensconced in our *fauteuils,* I settled to snooze. Everything was fine and dandy and I was disporting in my usual astral state surrounded by nymphs and nymphs, when suddenly a shudder went through me as my wife's voice intruded upon my play, yelling, "Look, look!"

Imagining that dawn was come I whispered, "What time is it?"

"Wake up, Si. Wake up."

"What time is it?" I murmured.

"Si. Look. Si. Look."

"At what?" Wearily I lifted my leaden eyelids.

Before me was the vast reaches of the Music Hall. Music was playing—familiar music. The stage was curtained by a huge poster-emblazoned drop. As my eyes adjusted, I shivered with keen emotion at seeing the facades of four magazine covers on the curtain. In order from left to right, they were Stage, Musical Courier, Asia and Spur. I rubbed my glazed lamps repeatedly. Still I saw the same thing.

Here at the Music Hall was a cover of the Musical Courier picturing Albert Spalding playing the violin, just like our issue of November 14. As I watched entranced, the curtains parted and showed Henrietta Schumann, the pianist, playing a great big grand piano. And listening, my ears heard the strains of Rachmaninoff's concerto in C minor permeating the air. And, baby, did that pretty girl play swell. I got so excited my feet bounced rhythmically. The orchestra kept up with her just right and I was proud of them. The people clapped loud when it was all over and the pictures of the magazines came back. I went back to sleep.

But children, just think what a break Albert Spalding is getting. 65,000 people each week for two weeks, staring at him four times in an hour, for they tell me his picture will stick up there in front of the stage until December 2. And him giving a Carnegie Hall recital on November 30. Boy, what publicity!

"I should like to buy the twelve o'clock record of the Dance of the Hours."

OBITUARY

Horatio Connell

PHILADELPHIA.—Horatio Connell, baritone and vocal instructor at the Juilliard School of Music in New York, died here on November 16 in Hahnemann Hospital after a brief illness. Mr. Connell was born in Philadelphia sixty years ago, the son of the late Horatio P. Connell, Sheriff of Philadelphia. He studied voice under Julius Stockhausen at Frankfort-am-Main and returned to this city to teach. He also fulfilled concert engagements, beginning his career as a Lieder singer in Germany and touring England from 1904 to 1909. He was soloist with the Philadelphia, Minneapolis and New York Symphony orchestras, and with the Chicago Apollo Club, and at the festivals of Worcester, Mass., Chicago North Shore, Ann Arbor, Mich., and the Bach Festival at Bethlehem, Pa. He had been a member for a number of years of the faculty at the Curtis Institute of Music, and, besides his connection with the Juilliard School, at the time of his death Mr. Connell was maintaining his own studio here. He taught at Chautauqua, N. Y., during the summers, and also appeared as soloist with the Symphony Orchestra there. Among Mr. Connell's pupils had been Rose Bampton and Nelson Eddy.

Mr. Connell is survived by his wife, the former Blanche Dobbins; two brothers and three sisters. W. S.

William Davis

SAYBROOK, CONN.—William Davis of Saybrook Point, organist and choirmaster, died on November 18 at the Middlesex Hospital. Mr. Davis, who was graduated from Wesleyan University in 1894, held the degree of Bachelor of Philosophy, and in 1928 received the degree of Bachelor of Music from Trinity College in Hartford. For several years he was organist and choirmaster for St. Andrew's Church, Meriden, and afterward held the same post at the Church of the Holy Trinity in Middletown. He was the composer of many Wesleyan University songs, one of them, Come, Raise the Song, written during the time he was coach of the Wesleyan Glee Club. For the last twenty-eight years Mr. Davis had been a member of the high school faculty in Middletown, giving several courses in music there. He was Professor of Liturgical Music at Berkeley Divinity School. Surviving are two brothers and a sister. Mr. Davis was sixty-five. B. C.

Arthur Harrison

LONDON.—Arthur Harrison, noted organ builder, died here on November 15 at the age of sixty-eight. At the time of his death, Mr. Harrison was rebuilding the pipe organ in Westminister Abbey, enlarging it and modernizing it for King Edward's coronation. Many of the organs in the great English cathedrals were built or rebuilt by Mr. Harrison, who was a senior partner in the organ building firm of Harrison & Harrison of Durham, England. He was one of the sponsors of the electric organ in this country, as opposed to the old wind-operated organ. His most famous organs include those at the Cathedral of St. Mary Radcliffe at Bristol and at the Yorkminister Cathedral. His also was the organ in Albert Hall P. R.

Louis Geissler

NORTHPORT, L. I.—Louis Geissler, a director of the Victor Talking Machine Company and formerly a music publisher in San Francisco, died on November 14 at his home at Fort Salonga. Mr. Geissler was seventy-five years old, a native of Evansville, Ind. He had lived in the East since 1905. He was a friend of many musicians, and often personally supervised their recording for the Victor discs. He had a valuable library of music. His wife and two sons survive. One of his sons is Arthur D. Geissler, former vice-president of the Victor Talking Machine Company. N. M.

Mary Connolly

RUMSON, N. J.—Mary Elizabeth Connolly, music supervisor at the Rumson public schools and a member of the board of directors and secretary of the State Teachers Association of New Jersey, died on November 18. Miss Connolly was thirty-one years old. She was a graduate of Teachers State College at Trenton, and afterward did graduate work at Rutgers University. She was a member of the New York Musicians Club. Her parents and a sister, D. Caryl Connolly, violinist, survive her. L. K.

Filip Lazar

PARIS.—Filip Lazar, Rumanian composer, died here suddenly on November 4 at the age of forty-two. Prominent in Parisian musical life, he played an active part in the modern music movement and was a member of the committee of the Triton Society of which, with the late P. O. Ferroud, he was one of the founders. He studied music in Berlin with Castaldi and Krehl. Among his better known works are a Concerto Grosso, Ring, and Music for Radio. I. S.

Charlotte Taylor

NEWARK, N. J.—Charlotte McIntyre Taylor, former church singer, died here on November 8 at the age of seventy-five. Mrs. Taylor was a contralto in the choir of the Church of Our Lady of Good Counsel of this city until 1929. Mrs. Taylor had studied with prominent teachers in her youth. Among other conductors, she sang under Leopold Damrosch. However, she voluntarily abandoned concert work upon her marriage, and devoted herself to church music. Her family has music in its possession written especially for Mrs. Taylor by Paolo Giorza, Edward J. Biederman and John M. Loretz, Jr. She leaves eight children. E. C.

Mrs. Virginia Ramsey Wright

CINCINNATI, O.—Mrs. Virginia Ramsey Wright, aged seventy-four, widow of the late Clifford B. Wright, died on November 6 at her home here. She was one of the original members of the board of the Cincinnati Symphony Orchestra, and served as its vice-president for many years while the late Mrs. Charles P. Taft was president. Mrs. Wright was also interested in the May Festival of which her husband was treasurer for many years. Both she and her husband came of notable Cincinnati families whose names are linked with cultural and civic history of the city. She is survived by a daughter, Mrs. Howard C. Luther, and a son, Clifford Ramsey Wright, and two brothers, Dr. Allan R. Ramsey, and Stanley M. Ramsey. M. D.

Mrs. Louisa Esberger

CINCINNATI, O.—Mrs. Louisa Esberger, aged eighty-two, widow of the late Charles Esberger, and mother of the late Charles Esberger and of Walter Esberger, both widely known band leaders, and of Norma Esberger, singer, died on November 6 at her home here. She was an active member of civic and cultural circles and is survived by two sons, Hubert and Albert, and another daughter, Mrs. William Buck, and a brother, Charles Hoese of Dayton, O. M. D.

Christian Albrecht

CLARK TOWNSHIP, N. J.—Christian Albrecht, authority on organ construction, died on November 8 at the Rahway Memorial Hospital. Mr. Albrecht, who was sixty-six years old, was born in Germany. He leaves his widow, two brothers and three sisters. L. W.

George C. Carrie

ST. THOMAS, ONT.—George C. Carrie, former tenor soloist at St. Patrick's Cathedral in New York, opera and concert singer, died here on November 8. Mr. Carrie retired some years ago to teach music in St. Thomas, where he was born. K. P.

Luigi Sapelli

MILAN.—Luigi Sapelli, better known as "Caramba," for many years scenic director of the Scala Opera House, died on November 11 at the age of seventy-one. He also designed sets and costumes for opera productions in New York, Leningrad and Paris. W. T.

Musicales

Ambassador Hotel Series Opened

Opening his concert series for the twelfth consecutive season Samuel Piza presented in the Garden Room of the Ambassador Hotel on November 19 the following artists: James Melton, tenor; Mildred Dilling, harpist; Marcel Hubert, cellist; and Rosario de Orcellana, soprano.

Mr. Melton of radio and motion picture reputation sang songs by Scarlatti, Pergolesi and Handel. For the last group on the program he presented works by Massenet, Chaminade, A. Walter Kramer and Carnevali. He is a concert artist with a winning manner and a delightful quality of voice, and a singer who has excellent musicianship and interpretative ability.

Miss Dilling and Mr. Hubert appeared jointly in numbers by Tartini, Handel-Hubert, Senaille, Schubert, Faure and Sarasate. The harp and cello made a delightful color combination and were thoroughly enjoyed by a large audience. Later Miss Dilling scintillantly played works for harp by Bach, Tournier, and a Welsh Air arranged by Thomas.

Rosario de Orellanca, young Spanish singer, interpreted in a vivid and charming manner numbers by Granados and Lecuona. Harold Hart and Victoria Franzen were the efficient accompanists. A. C.

* * *

Westlake Fortnightly Musicales Begin

Dr. A. Verne Westlake reorganized his Fortnightly Musicales for the season, and resumed them on November 17 at the Master Institute, New York, the hall being filled to capacity. Bernard Butcher, thirteen-year-old pianist, from the Neff Studio, brought out unusual effects in his performance of a prelude and fugue (Bach) and the Rondo Capriccioso (Mendelssohn.) Stella Hughes, contralto, was heard in songs by Russian composers, Eleanor Smith, Handel and Saint-Saëns; her singing is a credit to the McBride Studios. Arnold Eidus, violin prodigy of the Persinger Studios, played like a seasoned artist and created enthusiasm. His solos included excerpts by Bruch, Schubert, Sarasate, Vieuxtemps, and Wieniawski. Faultless technic and emotional warmth characterized his performance. Sonia Eidus played his accompaniments. From Dr. Westlake's own piano studio Angelina Leanza appeared, playing the Schulz-Evler paraphrase of the Blue Danube waltz. Her technic was sparkling, coping with every difficulty with ease, emerging triumphant in climaxes. F. W. R.

* * *

Slava Krassavina Sings

Essaying arias from Russian operas, German Lieder and songs in English, Slava Krassavina, mezzo-soprano, sang for a good-sized audience at Chalif Hall, New York, on November 21. Her past appearances in England have been as assisting artist with Paderewski and others. Her singing showed a voice expressing much temperament, a dramatic style and a musical nature. Sandro Corona was her accompanist. Eva Weinstein, pianist, played romantic and modern pieces by Brahms, Strauss, Debussy, Toch, MacDowell and a particularly expressive Lyric Poem by Boris Levenson. Applause for both artists showed the appreciation of the listeners. F. W. R.

* * *

Juilliard Orchestra Starts Concerto Events

The orchestra of Juilliard Graduate School offered its first concert of the season on November 21 at the Juilliard Concert Hall. One of the features of the occasion was the presentation of student conductors on the podium. Max Weinstein began the program, leading the orchestral group in Mozart's overture to Don Giovanni. Moritz Von Bombard was the second to wield the baton, his selection being Beethoven's Emperor Concerto with Alberta Masiello at the piano. Saint-Saëns' cello concerto (No. 1 in A minor, op. 33) was next heard, this time with Frederick Dvonch directing and Eleanor Aller as the principal instrumentalist. (Under the guidance of Frank Brieff, Chausson's Poème for vioin and orchestra was interpreted with Carrol Glenn in the role of violinist. The closing number, Franck's Symphonic Variations for piano and orchestra, found Merle Freeland at the keys and Jacob Schwartzdorf presiding on the platform.

The student orchestral body was in excellent form and responded with alacrity to the commands of their several *maestros*. Especially noteworthy was the work of the string section, and the other divisions cooperated in thorough fashion in creating a clearly defined and well balanced background for the various soloists. Genuine musicianship was in evidence in the readings of the young artists chosen for the solo parts, and the confidence evinced in the approach to their tasks spoke well for careful preparation and assiduous rehearsing. The hall was filled with enthusiastic listeners who were lavish in their applause. J. S.

* * *

New York Musicians Club Program

The first meeting of the Musicians' Club of New York was held at the Plaza on November 17. Richard Crooks, Metropolitan Opera tenor, Emma Otero, coloratura soprano, and the La Forge Ensemble, presented the program. Mr. Crooks' superb voice was at its best and he sang with the rare artistry characteristic of his work. The audience gave him an ovation and he responded with several encores. The ensemble opened the program with a group of numbers by Palestrina and Pursell. Frank La Forge conducted and accomplished excellent results. Miss Otero sang the taxing Care compagne from La Sonnambula with the ensemble supporting her. Miss Otero's fine singing gave pleasure to her hearers. S. A.

* * *

Milo Miloradovich Heard at Barbizon

The first of three recitals was given by Milo Miloradovich, soprano, at The Barbizon, New York, on November 17. Opening with an Old English ballad, the program continued with numbers by Handel, Haydn, Bach; arias from Mozart's Don Giovanni, Charpentier's Louise and Wagner's Tannhäuser; Schumann's cycle Frauen liebe und leben, and closed with a modern group. Miss Miloradovich possesses a voice of ample power and mellow richness which is responsive to both dramatic and lyric exactions in a song recital. Perhaps her best efforts were Schumann's Seit ich ihn gesehen, and Ich kann's nicht fassen; Grieg's Ich liebe dich, and Wagner's Dich theure Halle. An encore, The Cuckoo, by Young, gave particular pleasure to the listeners present. Oliver Herbert was the efficient accompanist. H. C.

* * *

Fourth Bach Concert at New School

The fourth in the series of Bach concerts by the Federal Music Project took place at the New School for Social Research on November 20. The Bach Chamber Orchestra was conducted by Samuel Gardner, and the assisting artists were Judith Sidorsky, pianist, who gave a mettlesome and effective performance of the concerto in F minor with the ensemble; Yella Pessl, harpsichordist; Frances Blaisdell, flutist; and Walter Eisenberg, violinist. The program opened with the instrumental prelude to the cantata (No. 31), Der Himmel lacht, die Erde jubiliert; the Brandenburg Concerto (No. 4) in G major; and as a brilliant concluding number, the concerto in A minor for violin, flute, clavier and strings, in which Miss Blaisdell and Mr. Eisenberg particularly distinguished themselves. Miss Pessl's harpsichord contributions were marked by musicianship and understanding of Bach style. Mr. Gardner, better known as violinist and composer, has recently been appointed a member of the Federal Project conducting staff, and in this concert showed his baton command in a precise and generally rewarding series of performances. The audience was again of capacity size. R. K.

I SEE THAT

Frank Sheridan, pianist, was soloist with the Hartford (Conn.), Symphony Orchestra in Hartford, Conn., in a concert conducted by Jacques Gordon on November 24, playing the Schumann piano concerto.

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Goeta Ljungberg was the guest of honor of the Women Pays Club at the Warwick Hotel, New York, on November 21.

* * *

Laura Dubman, child pianist, will play Beethoven's B flat concerto with the Women's Symphony Orchestra at Carnegie Hall, New York, on December 1.

New York Concert Announcements

(M) Morning; (A) Afternoon; (E) Evening

Saturday, November 28
Jan Smeterlin, pianist, Town Hall (A)
Alice Tully, soprano, Town Hall (E)

Sunday, November 29
Philharmonic-Symphony Society, Carnegie Hall (A)
Webster Aitken, pianist, Town Hall (E)
New Friends of Music, Town Hall (Kolisch Quartet, Emanuel Feuermann)) (A—5:30 p.m.)
Moriz Rosenthal, pianist, Town Hall (E)
Lillian May Robertson, soprano, Steinway Hall (E)

Monday, November 30
Walter Mills, baritone, Town Hall (A)
Albert Spalding, violinist, Carnegie Hall (E)
Don Cossack Russian Male Chorus, Town Hall (E)

Tuesday, December 1
New York Women's Symphony Orchestra, Carnegie Hall (E)
Marcel Grandjany, harpist, Town Hall (E)

Wednesday, December 2
Robert Elmore, organ recital, Carnegie Hall (E)
Raphael, concertinist, Town Hall (E)
Pauline Frazier, song recital, Steinway Hall (A)

Thursday, December 3
Philharmonic-Symphony Society, Carnegie Hall (E)

Friday, December 4
Philharmonic-Symphony Society, Carnegie Hall (A)
Erno Valasek, violinist, Town Hall (E)

Saturday, December 5
Serge Rachmaninoff, pianist, Carnegie Hall (A)
Philharmonic-Symphony Society, Carnegie Hall (E)
New English Singers, Town Hall (A)
Gordon String Quartet, Vera Brodsky and Harold Triggs and others, Town Hall (E)
Edwin and Jewel Bethany Hughes, two-piano recital, McMillin Theatre (E)

Sunday, December 6
Philharmonic-Symphony Society, Carnegie Hall (A)
William Beller, pianist, Town Hall (A)
Ukrainian Art Theatre, presenting Tschaikowsky's Mazeppa, Carnegie Hall (E)
Evelyn MacNevin, contralto, Town Hall (E)
New Friends of Music (Joseph Schuster and the Gordon String Quartet), Town Hall, 5:30 p.m.

Monday, December 7
Jacques Jolas, pianist, Town Hall (A)
Philharmonic-Symphony Chamber Orchestra, Town Hall (E)

Tuesday, December 8
Efrem Zimbalist, violinist, Carnegie Hall (E)
Helen McGraw, pianist, Town Hall (A)
Samuel Antek, Town Hall (E)
Helen Lanier, soprano, Barbizon Plaza (E)

Wednesday, December 9
Benjamin De Loache, baritone, Town Hall (A)
Kirsten Flagstad, soprano, Carnegie Hall (E)
Ernst Silberstein, cellist, assisted by Ernst Victor Wolff, pianist, Town Hall (E)

Thursday, December 10
Philharmonic-Symphony Society, Carnegie Hall (E)

Friday, December 11
Philharmonic-Symphony Society, Carnegie Hall (A)
Emanuel Feuermann, cellist, Carnegie Hall (E)
Mary Felts, pianist, Town Hall (A)
Singers Club of New York, Town Hall (E)

Saturday, December 12
Fritz Kreisler, violinist, Carnegie Hall (A)
Philharmonic-Symphony Society, Carnegie Hall (E)
Guiomar Novaes, pianist, Town Hall (A)
New York University Glee Club, Town Hall (E)

Sunday, December 13
Philharmonic-Symphony Society, Carnegie Hall (A)
New English Singers, Town Hall (A)
Ania Dorfmann, pianist, Town Hall (E)

Monday, December 14
National Orchestral Association, Carnegie Hall (E)
William Brownlow, baritone, Town Hall (A)
Beethoven Association, Town Hall (E)

Tuesday, December 15
Philadelphia Orchestra, Carnegie Hall (E)
Nita Gale, soprano, Town Hall (E)
Margaret Sittig, violinist, Junior League (A)

Wednesday, December 16
Emile Baum, pianist, Town Hall (A)
Elisabeth Rethberg and Ezio Pinza, joint recital, Town Hall (E)
Down Town Glee Club, Carnegie Hall (E)

Thursday, December 17
Artistic Productions, Ambassador Hotel (A)
Andres Dalman, violinist, Town Hall (A)
Philharmonic-Symphony Society, Carnegie Hall (E)

Friday, December 18
Philharmonic-Symphony Society, Carnegie Hall (A)
Mount Holyoke College Glee Club, Town Hall (E)

Saturday, December 19
Philharmonic-Symphony Children's Concert, Carnegie Hall (M)
Richard Hale, baritone, Town Hall (A)
Anna Falasca, soprano, Town Hall (E)
Philharmonic-Symphony Orchestra, Carnegie Hall (E)

Sunday, December 20
Philharmonic-Symphony Orchestra, Carnegie Hall (A)
New English Singers, Town Hall (A)
Senorita Montalvo, dancer, Town Hall (E)

Monday, December 21
Yoichi Hiraoka, xylophonist, with Philharmonic-Symphony String Quartet, Town Hall (E)

Tuesday, December 22
Oratorio Society of New York, Carnegie Hall (E)
Amy Ellerman, contralto, Town Hall (E)

Wednesday, December 23
Sidor Belarsky, basso, Carnegie Hall (E)

Thursday December 24
Philharmonic-Symphony Society, Carnegie Hall (E)

Friday, December 25
Philharmonic-Symphony Society, Carnegie Hall (A)
Children's Concert, National School Committee of I. W. O., Carnegie Hall (E)

Saturday December 26
Dorothy Gordon, diseuse, Town Hall (A)
Workmen's Circle, concert auspices: Educational Department, Town Hall (E)

Sunday, December 27
Philharmonic-Symphony Society, Carnegie Hall (A)
Orlando Barera, violinist, Town Hall (A)
Bernardo Segall, pianist, Town Hall (E)

Monday, December 28
Marion Telva, contralto, Town Hall (E)

Jacques Jolas, pianist, is to be heard in recital at Town Hall, New York, on December 7, playing compositions of Mozart, Scarlatti, Bach-Busoni, Beethoven, Debussy and Ravel.

* * *

Nicolai Mednikoff, pianist, gives a program in Town Hall, New York, on December 29. His printed list embraces music of Beethoven, Schubert, Gabrilowitsch, Paul Juon and Mozart.

* * *

The Barnard College Club presents Frances Hall and Rudolph Gruen in a program of music for two pianos on December 13 at The Barbizon, New York. Besides numbers by Frescobaldi, Weber, Franck, Debussy, Rachmaninoff and Gliere, they will play Mr. Gruen's Child's Musical Picture Book (first performance in New York). The Gliere piece is the Russian Sailors' Dance, in its first performance as transcribed for two pianos by Mr. Gruen.

* * *

Ruth Miller Chamlee, soprano, now teaching in New York, will appear with the Woman's Club in St. Louis on December 1.

* * *

Francis Buebendorf's composition, prelude and fugue in G minor for string orchestra, was played on November 14 by the Symphonic Strings under the direction of Alfred Wallenstein over the Mutual Network.

* * *

Arturo D'Espinoza, cellist, gave a recital in Feagin Hall, New York, on November 24, assisted by the Renault Quartet, with Jose Cras at the piano. The program consisted of concertos by Boccherini and Ph. E. Bach, sonatas by Handel and Vivaldi and Schumann and Faure numbers.

* * *

Jean Sinclair Buchanan has begun a series of lectures on the Interpretation of Early Keyboard Music, with musical illustrations, at the Master Institute of United Arts, New York on November 17 and 24, December 1, 8 and 15. The organ, clavichord, virginals, harpsichord and piano are used to illustrate his lectures.

* * *

Johana Harris, pianist, gave a recital last month at the Westminster Choir School, Princeton, N. J., playing four preludes and fugues of Bach; the Mozart sonata in F major and that of Beethoven (op. 109).

* * *

Betty Paret, harpist, of New York, is appearing frequently as soloist at churches and at private musicales. Miss Paret's trio plays at the Waldorf-Astoria Hotel on December 18 with the People's Chorus. In addition to her concert engagements, Miss Paret is active in teaching at her New York studio.

* * *

Dr. Thompson Stone, conductor of the Handel and Haydn Society of Boston and vocal coach of many singers, has opened a new studio at the Pierce Building, Boston.

* * *

Lois Bannerman, harpist, has been chosen as soloist for the Musicians Club at the Plaza Hotel, New York, on December 8. Among Miss Bannerman's recent appearances was one at the Patchogue High School (fourth time), and one in Glen Cove, both on Long Island.

* * *

Miguel Sandoval's song, Adios Mi Tierra, which Nino Martini sings in his picture, The Gay Desperado, is being heard extensively.

* * *

Esther Lundell, pianist, appeared recently in the double role of pianist and accompanist to Maria Silveira, soprano, in Providence, R. I.

Chicago Opera and Concerts Include Outstanding Offerings

(*Continued from page 5*)

Therefore if the second act missed fire, lack of spark in the conductor's baton might be blamed.

Louise was repeated on November 16 and brought new laurels to Helen Jepson, Joseph Bentonelli, Léon Rothier and Maria Claessens and to Conductor Louis Hasselmans as well.

SCHIPA IN L'ELISIR

L'Elisir D'Amore was restored to the repertoire of the City Opera Company for the purpose of re-introducing Tito Schipa in one of his best roles, that of Nemorino. In glorious fettle, he sang with artistry and high comedy. Scoring heavily in the first two acts, he received a well deserved ovation after the aria Una Furtiva Lagrima and won the lion's share in the success of the night.

Vivian Della Chiesa found the role of Adina to her liking. Vocally she rose to great heights, displaying anew a voice lovely in quality, even in all registers, well schooled and of unusual carrying power. She shared with Schipa in first honors.

Giacomo Rimini is always at home in roles requiring joviality and gayety. His Sergeant Belcore is one of his noteworthy characterizations and proved a happy foil for the Nemorino of Schipa. Vittorio Trevisan was excellent as Dottore Dulcamera; likewise Myra Manning's Giannetta gave complete satisfaction. A special word of praise is due the chorus for its effective work which reflected credit on the able chorus master, Dino Bigalli, who is as efficient a choral director as operatic conductor. Moranzoni was at the conductor's stand.

ESTHER GOODWIN IN ALL-ENGLISH PROGRAM

An interesting program, beautifully sung in understandable English, by a charming singer, made a delightful afternoon for a large group of people on November 15. The songstress was Esther Goodwin, who gave the recital in the lounge of the Medinah Club as a presentation of the Beaux Arts Salon. In a program chosen to bring out the richness of her sympathetic voice, her refined style and fine artistry, the gifted contralto disclosed musical intelligence and ability of a high order. In her singing of the Samson and Delilah aria, My Heart at Thy Sweet Voice, Miss Goodwin showed that she is as much at home in operatic arias as in lighter songs. In fact, it was in this number that she shone at her very best. She began with a group of old English songs, which won her listeners' approval. Bainbridge Crist's Chinese Mother Goose Rhymes were admirably done and the Awake Saturnia from Handel's Semele was sung with telling effect. A group by Sharpe, Hageman, Malashkin, MacGimsey and La Forge formed an effective finish for an enjoyable program. Applause was lavish throughout the afternoon. Fern Weaver played excellent accompaniments and her solos were well received.

GRACE BUSH PRESENTS OWN COMPOSITIONS

Grace Bush, composer and lecture recitalist of Los Angeles, was presented by the Chicago Musical Arts Club in a program of her own compositions at the Alliance Francaise on November 15. Mme. Bush writes as well for the piano as for the voice, as demonstrated in her piano solos, which she interpreted, and in songs for soprano and baritone, sung by Mary Anne Kaufman and Robert Kinander. The large, representative and musical audience fêted the clever composer, excellent pianist and interesting lecturer throughout the program. Mme. Bush, who appeared on November 13 before the Chicago Woman's Club, has been engaged for another of her unique lecture-recitals at the Allerton Hotel on November 29.

MILDRED WALDMAN AT THE STUDEBAKER

Mildred Waldman, who once upon a time was a resident student, returned to Chicago for a piano recital in the Studebaker Theatre on November 15. As a wonder child Miss Waldman had a host of admirers in this city and her pianistic success in the East having been duly recorded, the theatre was practically filled with a well disposed audience. Of her well arranged program we heard only the Beethoven sonata (op. 53), in which the gifted pianist displayed amazing technic plus an originality of interpretation. Pianistic mannerisms, however, made a bad impression on at least one auditor.

NEW GERMAN ENSEMBLE IN CHICAGO DEBUT

The Young Artists Group from the Guenther School of Munich and Berlin brought a program of rarely-heard instrumental and vocal music to the Blackstone Theatre on November 15. The boys and girls forming the group consist of eight instrumentalists and a quartet of fine singers. The unusual instruments with which they made us acquainted were recorders, transverse flutes, the viole de gamba and peasant fiddles. Bertha Ott, who managed the concert, can be congratulated for bringing to the attention of music-lovers so worthy an organization. The large audience showed keen interest throughout the program, the educational value of which is inestimable to students and dilettantes alike.

HISTORY AND ENJOYMENT OF MUSIC SERIES

The University college of Northwestern University called upon the Chicago Symphony Orchestra for the third program in its History and Enjoyment of Music Series at the Auditorium on November 17. Preceding the concert, Felix Borowski gave an interesting lecture on the symphony orchestra and additional commentary was made during the orchestra performance by Dr. Stock. The program enlisted compositions by Mendelssohn, Beethoven, Berlioz, Tschaikowsky, Wagner and Rimsky-Korsakoff.

CECIL SHERMAN,

soprano, at present on a concert tour in the east, will give a joint recital with Dalies Frantz, pianist, at Mobile, Ala., on January 11. She will also appear as Cherubino in the Marriage of Figaro in Cincinnati, in January under the direction of Eugene Goossens. Miss Sherman is an artist-pupil of Adolph Eckstrom. (Photo by White.)

JOSEF LHEVINNE IN CHOPIN RECITAL

Josef Lhevinne was chosen by the Adult Education Council to open its new series at Orchestra Hall on November 17. The vast auditorium was packed from pit to dome with students, teachers and dilettantes, desirous of hearing one of the best living exponents of Chopin. Mr. Lhevinne had chosen for his program the Barcarolle, B major nocturne, E major scherzo, the A minor and G major Mazurkas, F minor ballade, valse (op. 64), A flat polonaise and the twelve etudes (op. 25)—certainly an aray of compositions sufficient to satisfy the most critical. There are two kinds of great pianists—those who thrill by the display of virtuosity and those whose musicianship and interpretation bring into relief the work of the composer. In that later category must be classified Lhevinne, a modest artist who in his successful career has done much to promulgate all that is fine in piano playing. Throughout the evening he gave a real lesson that was without pedantry and had artistry.

SYMPHONY PROGRAM

Gluck, Mozart, Scriabin and Beethoven were featured on the Chicago Symphony Orchestra's November 19-20 program. The soloist was its concertmaster, Mischa Mischakoff. Old and familiar music probably becomes automatic to symphony players and in their interpretations they incline to be automatic. Perhaps this was responsible for the indifferent manner in which the G minor Mozart symphony and the Gluck Iphigenie en Aulide overture were performed. The Scriabin Poème de L'Extase was more spirited. The violinist offered an effective presentation of the D major Beethoven concerto.

ILLINOIS SYMPHONY ORCHESTRA

A Chicago composer and a local soprano were recognized by the Illinois Symphony Orchestra in its November 15 program under the direction of Izler Solomon—Leo Sowerby, whose overture, Comes Autumn Time, was played, and Agatha Lewis, who appeared as soloist.

CZECH OPERA GIVEN TWO PERFORMANCES

The American premiere of the opera Psohlavci, by the Czechoslovakian composer, Karel Kovarovic, was given at the Sterling-Morton High School Auditorium in Cicero, Ill., on November 8 under the conductorship of Frank Kubina. A second performance took place on November 15. The Marx Educational Society chorus, members of the Chicago Symphony Orchestra and Theodor Schuetz, tenor, participated.

BLANCHE SLOCUM'S STUDENTS IN SONG LIST

Three artist students of Blanche Slocum were brought forward at a musicale on November 15, in the Little Theatre in Kimball Hall—Eleanor Culley, Rea Fitzpatrick and Estelle Vasseur. Each sang operatic arias and a group of songs, in which they disclosed sane and conscientious training, musical understanding and voices of lovely quality. Miss Fitzpatrick offered the Ritorna Vincitor aria from Aida and songs by Rogers, Sanderson and herself. Miss Vasseur's part of the program included the A lo so aria from Magic Flute and the Caro Nome from Rigoletto as well as two lighter numbers. Miss Culley sang Und ob die wolken from Der Freischütz and songs by Grieg, Tschaikowsky, Strauss and Beach.

CHICAGO ARTISTS ASSOCIATION

The November 17 program of the Chicago Artists Association was in the form of a reception to its new members and had Edith Mason as guest of honor and Rudolph Ganz as guest speaker. The ensemble program was given by a vocal quartet, an instrumental quintet, a vocal duo and Georgia Kober and Theodora Sturkow Ryder, duo-pianists.

MU PHI EPSILON CHAPTER

At the November meeting of Iota Alpha chapter of Mu Phi Epsilon Sorority at the Chicago College Club on November 18, the musical program was furnished by Patricia Hellweg, soprano; Martha Morgan Short, composer-violinist; Fredericka Gerhardt Downing, contralto, and Marian Jaffray,

JOHN SAMPLE STUDENTS HEARD

Dorothy Enslen, soprano, is fulfilling a two-weeks' reengagement at the Cafe Madrid in Milwaukee, Wis. Edward Stack has been engaged as baritone soloist at the First M. E. Church of Wilmette, Ill., and appeared before the Catholic Woman's League in Curtiss Hall on November 7. Nelle Stuart, soprano, winner of the Chicagoland Festival of 1935, is now a member of the faculty of the University of Illinois music department. John Macdonald, bass-baritone, gave a recital for the Waukegan Woman's Club of Waukegan, Ill., on October 26. Terrence J. Rasmussen, baritone, heard regularly over station WAAF, has recently signed a new twenty-six week commercial contract for Saturday afternoons at 4:15. All are artists pupils of John Sample.

LEVY-DE SELLEM STUDENTS IN RECITAL

A program of merit was given by piano students of Heniot Levy and voice students of Elaine De Sellem at Kimball Hall, November 14, under the American Conservatory auspices. The well prepared Levy pupils taking part where Hortense Neimark, Kyung Shyn-Song, Gwendolyn Sherrick, Lucille Hunt, Beatrice Eppstein, Marguerite Ullman, Blenda Sterner, and Hazel Johnson. Admirable playing as these pianists set forth can classify them as young artists for whom the professional field holds opportunity. Miss De Sellem's singers also deserve praise for their artistic work in the recital, and proved to be shining examples of Miss De Sellem's vocal method.

ORCHESTRA'S NEW CELLIST JOINS AMERICAN CONSERVATORY

Edmund Kurtz, newly engaged cellist of the Chicago Symphony Orchestra, has been added to the faculty of the American Conservatory of Music.

ELAINE DE SELLEM SINGS FOR CAMEO SALON

Elaine De Sellem sang the mezzo soprano part in the duet from the second act of Aida

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in costume and with action at the opening meeting of the Cameo Salon on November 7.

STUDENTS' RECITALS AT AMERICAN CONSERVATORY

Allen Spencer, dean of the American Conservatory and one of its head piano teachers, has evolved a new idea in student recitals with a view toward replacing the ordinary variety. He has planned a series of five ensemble concerts in which the works performed are given prominence instead of either the pupil or the teacher and in which students from several teachers will participate. The first of these, given on November 7 at Kimball Hall, included the Beethoven Kreutzer sonata, played by Maude Pappalardo and Lucille Turner; the first movement of the Schubert string quintet (op. 163) presented by Lucille Turner, Helen Hall Krumm, John Davis, Wilfred Barton and Rosalie Ernst; the Schumann andante and variations for two pianos, in which Vera Gillette and Vincent Micari took part; Donizetti's trio from Don Pasquale by Madalene Pittman, Robert Ogle and Marston Pearson; and Sowerby's B flat major sonata for piano and violin, played by Virginia Lang and Fritz Segal. These thirteen students are from eight different teachers and their ensemble work showed what can be accomplished in the joint efforts of well trained students, whose musical education should be considerably benefited by participating in this broadening type of program.

DIANE HUEBERT ADDED TO CHICAGO CONSERVATORY FACULTY

Chicago Conservatory announces the affiliation of Diana Huebert, creative individualist of the dance and concert artist. Miss Huebert is known in both professional and educational circles.

New York Concerts

(*Continued from page* 15)

sodes, and the young pianist gave praiseworthy variety of mood in this work, if her conceptions at moments departed somewhat from strict tradition. In the smaller pieces making up the latter part of the concert she was quite in the vein, and reaped much applause. Encores were liberally given in response to the warm reception of the audience.

New Friends of Music Brahms came into his own in the third concert of the New Friends of Music, a series devoted to this composer and to Beethoven. The notable guest artist was Florence Easton, soprano, whose long association with the Metropolitan Opera is gratefully remembered. The Budapest String Quartet provided the instrumental offerings.

Miss Eaton sang the two songs of op. 91, with viola accompaniment (played by Marcel Dick), scoring particularly with the beautiful performance of Gestillte Sehnsucht, and also winning tributes for Geistliches Wiegenlied. The noble amplitude of tone which the soprano can summon, and the intensity of artistic effect she achieves, were well demonstrated also in her singing of several of the composer's Lieder with piano accompaniment (Celius Dougherty at the keyboard). These included Auf dem See, Es träumte mir, Nicht mehr zu dir zu gehen, Während des Regens, and Wehe, so willst du much wieder. To the beauty of her interpretations, the long and rapturous applause of the listeners testified, and she was often recalled to the platform and added extras.

The Budapest Quartet performed the quintet in F major (op. 88), and the sextet in G major (op. 36), with Mr. Dick as assisting violist and Joseph Emonts as second cellist in the latter. The ensemble gained happy results in the sextet, particularly in the *scherzo*, and from the standpoint of tone and ensemble set high standards. After the quintet, the players were also accorded an enthusiastic ovation. In short, one of the most successful programs of an exceptional series.

Norman Notley and David Brynley The annual duet recital of Norman Notley, baritone, and David Brynley, tenor, was given at Town Hall on Sunday evening. Their program, based entirely upon music literature of sixteenth, seventeenth and eighteenth century vintage, listed works of Lully (aria from Phaeton), Destouches, G. Fr. Handel, Alessandro Scarlatti, Stradella, Heinrich, Schütz, Marcello, Purcell, Rosenmüller, G. G. Ferrari, Jacobus de Bononia (transcribed by Yves Tinayre) and John Travers (accompaniment by Ronald Biggs). Also included were a Somerset folk song from an arrangement by Cecil Sharpe, R. Terry's adaption of a sea shanty, and O Death, Rock Me to Sleep, attributed to Anne Boleyn and scored by Dolmetsch.

The voices of these eminent duettists are admirably suited to each other, the combination of Mr. Notley's rich baritone and Mr. Brynley's polished tenor creating vocal harmony of refined quality. Their timing and phrasing set a high standard for duo performances and clearly indicated the musical understanding which exists between them. Mr. Notley furnished piano accompaniments for the selections except for the de Bononia madrigal which the two singers delivered without instrumental background. Mr. Brynley was heard as soloist in the Somerset folk song and was so cordially received by the audience that he responded with a lively interpretation of The Mole Catcher which had to be repeated. Mr. Notley selected for his solos Rosenmüller's The lament of Jeremiah (Latin text) and a sea shanty. He also was recalled for encore. The large attendance applauded with gusto.

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Amsterdam Thrills to Muse of Gieseking

Pianist Gives Local Premiere of Last Piano Concerto by Mozart—Bruno Walter Introduces Violin Prodigy—Milstein, Bampton, Cherkassky Gain Tributes

AMSTERDAM.—The Concertgebouw winter season opened with its usual brilliance under the authoritative baton of Professor Willem Mengelberg. Johann Wagenaar's overture to The Taming of the Shrew opened the program with *éclat*, being followed by the greatest contrast thinkable—Mozart's last piano concerto, played in a subtle ethereal way by Gieseking. Strangely enough, this concerto had never before been performed here and we could only be deeply thankful for making its acquaintance. Gieseking also gave us Liszt's first concerto, sweeping the audience off their feet with the high-power tension with which he invested it. The other items of the seance were Fountains of Rome, by Respighi, and Les Préludes, by Liszt.

WALTER'S RETURN

The following Thursday evening brought back Bruno Walter, whose popularity increases from year to year. Schubert's C major symphony wove itself under his hands into a bright, warmly throbbing pattern, its lilting melodies full of engaging charm. Brahms' violin concerto, entrusted to Hubermann, became an inspired monument, the soloist being ably supported by Walter and his men.

SOMETHING UNUSUAL

The first Sunday afternoon concert under Walter was the occasion of a delightful and important surprise in the form of Theo Olof, twelve-year-old violinist, who came with nothing less than a Paganini concerto. And how the little fellow played it. With technical clarity, double-stopping and harmonies as pure as crystal, clean fine bowing, and a degree of musical feeling quite beyond his years. His success was enormous and needless to say he seems marked to become one of the great ones. Walter's devotional reading of Brahms' second symphony was also a sheer joy.

MILSTEIN SCORES

Nathan Milstein gave wonderful delivery of the Glazounoff concerto, with the Concertgebouw. The speed at which he took the last movement never obscured its clarity, and for the rest there were fire and tenderness in plenty. The rest of the program held our entire interest, too; G minor symphony (Mozart) Tarras Bulba (Jaancek) and Oberon Overture (Weber) Walter, as usual, winning great applause.

Among the visiting horde of recitalists are some distinctly worthy of mention. Several of them appeared in the small hall of the Concertgebouw; namely Janine Weill, who formerly came as a high priestess of Debussy, and who this time revealed other aspects of her talent in a program of Beethoven, Franck, Ravel, and Debussy; Ossy Renardy, fiddling masterly at the age of sixteen and lending to items by Schubert, Corelli, Paganini, and others, a large amount of healthy musicianship; and Shura Cherkassy, a pianist, revelling in the technical orgies of Liszt, Schumann, and Godowsky, and generally showing highly superior pianism.

LEON CARSON
will be heard in a recital at the University of Delaware on December 3 and one in Claymont, Del., on December 11. (Photo © Leon Elzin.)

Others heard here included a thrilling cellist, Tibor de Machula, whose musical gift is of the rarest and who astounded and enchanted his audience with Bach, Beethoven, Popper, and Casella; and finally, Rose Bampton, who immediately scored as a Lieder singer of high standing. Her accompanist was the inimitable Coenraad Bos.

At the Music Lyceum, Brailowsky, pianist, played to a sold-out house a varied collection of *oeuvres* by Wilhelm Friedemann Bach, Schumann, Debussy, Ravel, and Chopin. His success was overwhelming.

EVELETH VAN GEUNS.

Hamburg Marks Muck's 77th Birthday

Opera and Concert Mark Celebration —Spalding and Giannini Delight —Cassado Plays Own Treatment of Mozart

HAMBURG.—In celebration of Dr. Karl Muck's seventy-seventh birthday, there was a Wagner broadcast and an hour with the Philharmonic Orchestra wind players.

Albert Spalding, heard here the first time since 1933, played in a broadcast, later with the Berlin Philharmonic Orchestra, under Schuricht. At the end of the concert he did an extra group, enchanting all his listeners.

Giannini showed her splendid voice in Eugen Jochum's second concert, singing Gluck and Beethoven. Cassado had a recital with chamber orchestra, Hans von Benda conducting, and played his own treatment of Mozart's third concerto for horn. It must also be reported that each of these concerts drew capacity audiences, and that subscriptions to the State Opera have already surpassed those of last year.

A great upward trend in musical enterprise is noticed and people here are greatly encouraged with it. The only thing that seems to have some difficulty is new music, people still preferring the better known works. In spite of which, however, a great deal of new music has nevertheless been given, some of it really beautiful, especially in the domain of choral music.

Here some young German composers must be mentioned: Kurt Thomas (Berlin) with Wilhelm Busch songs, for mixed voices, a work full of fine new vigor; Heinrich Spitta (Berlin) whose mass Deutsches Bekenntnis deserves high praise; and Bruno Stürmer (Kassel) whose Der Steile Weg made a deep impression. A quintet for wind instruments, by Dr. Therstappen, pupil of Fritz Stein and since October 1, conductor of music at our University, enchanted all who heard it. An important novelty brought out by the Philharmonic, under Jochum, with Kulenkampff as soloist, was Music for Violin and Orchestra, by Rudi Stephan, who died in 1916 in the war. The work revealed a great fund of beauty and should be heard again.

EDITH WEISS-MANN.

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Liverpool Extols Art Of Myra Hess

Harty and Ronald Conduct—Alexander Kipnis Upsets Radio Tradition

LIVERPOOL.—The first concert of the Liverpool Philharmonic Society's ninety-eighth season featured Myra Hess, piano soloist, and Sir Hamilton Harty, conductor. The program included an arrangement by Mottl of Bach's Brandenburg Concerto (No. 2), William Walton's first symphony (first time here), Beethoven's piano concerto in G, and the first Liverpool performance of Rogue's Comedy Overture by Arnold Bax, who was in the audience. Miss Hess had an enthusiastic reception and received an ovation.

The second concert was conducted by Sir Landon Ronald. Alexander Kipnis, bass, was soloist, giving a stirring delivery of Wahn! Wahn! (Meistersinger) and Farewell of Boris, by Moussorgsky. The symphonic part of the concert included the prelude to Dream of Gerontius, symphonic study Falstaff by Sir Edward Elgar, and second symphony by Rachmaninoff. Kipnis' second group consisted of songs by Schubert and Wolf. He had such a storm of applause that he was compelled to give an encore (which in a broadcast program is practically unheard of here). In fact, his reception was so overwhelming it completely upset the timing of the broadcast.

NORMAN MOORCROFT.

Music in Cleveland

(*Continued from page* 5)

admirable linear clarity and sweeping power, with expressive lyricism in the slow movement, and exceptional verve in the radiant *scherzo*. I especially agree with the tempi, which never drag, and do not make *adagios* of *andantes*. The Wagner music gave out opulent color and towering climaxes.

I could not resist saying to Mrs. Widder: "Sitting here, *a trois*, with no one else as audience, makes me think of King Ludwig, lone listener at Wagner's Tristan performance in Munich." And Mrs. Widder could not resist replying: "Yes, but it doesn't cost us as much as it did Ludwig."

WOMEN'S ORCHESTRA

Under Hyman Schandler (leader of the second violins in the Cleveland Orchestra), the Women's Orchestra, now about one year old, gave an interesting evening at Severance Hall, with a program of Mozart's Marriage of Figaro Overture; Franck's Organ Chorale (No. 1) in E major, transcribed by Arthur Loesser; Beethoven's E flat piano concerto; and Brahms' second symphony.

The organization has about seventy members, professional and amateur, well drilled by Mr. Schandler, who obtains excellent response for his clear and authoritative musical purposes. Brahms, no child's play for any orchestra, came to generally stylistic hearing, and with good technical aid. A full and bright tone spoke in the fine Loesser arrangement of the Franck music, orchestrated tastefully and with no disturbing modern touches.

Rosalyn Tureck did the piano solo part in the Beethoven concerto, and despite some arbitrary phrasing, gave smooth delivery, epic character, and virility of tone and attack. She scored a rousing success.

CLEVELAND OBSERVATIONS

It was a privilege to meet Mrs. Georgia Schneider, president of the Fortnightly Musical Club, an energetic head of a progressive organization. One of its important activities is the establishment of a scholarship fund for young musicians. Some of the recent winners played for me: Gene Rose, science student at Western Reserve, handles the keyboard with robustness and intelligence, disdaining to do any mooning even in the slow section of Chopin's Fantasie-Impromptu. Frederick Griesinger, on the other hand, favors delicacy and sentiment in his piano playing. James Cesar, violinist, gave a fluent, well shaped and generally advanced performance of Chausson's Poéme, accompanied sensitively by Harold Fink. All the lads are seriously ambitious and this veteran was glad to be able to encourage them deservedly.

* * *

Several meetings with Rosa H. Widder, Cleveland representative of the Musical Courier, pianist, teacher, and hard worker in every worthy local musical cause. She and I share tremendous admiration for the art and erudition of Leopold Godowsky (both of us studied with him) and had much enthusiastic converse about the master. Mrs. Widder's cultured husband is a leading physician in Cleveland; her son Milton, an editorial writer on the Cleveland Press.

Here I felt far away from New York until I heard my able colleagues, the local music critics, being hauled over metaphorical live coals; and especially until I received two home dailies, and read in the New York Herald-Tribune that John Barbirolli gave "one of the most moving, lucid, and eloquently faithful performances of Strauss' Don Quixote which New York has ever heard. It was conceived in the essential vein of Strauss' marvelous creation." In the Times, I was informed that the performance was "undistinguished, tame, inadequate to the composer's conception, unrevealing." Again the Herald: "The performance breathed the native air [of the composition], summoned its every implication, spoke its tongue, opened a dozen pathways to its beauty and its truth." And then the Times: "We did not hear what was in the score in sonority, color, or meaning."

* * *

Pianist Arthur Loesser's lively annotations in the program book of the orchestra are full of meat and courage. He does not confine himself to formal analyses, but expresses his opinion of the music and hits out valiantly when it does not win his approval. Dr. Rodzinski said to me of Loesser: "He is an amazingly versatile and learned musician."

* * *

Lack of time prevented attendance at the recital of Nevada Van der Veer (connected with the Institute of Music), but competent report came to me that the long-cherished contralto still prevails impressively through vocal skill and interpretative style in the best song music.

* * *

Eleanor Painter Strong, now a married socialite of Cleveland, is as vivacious and musically enthusiastic as ever. She has retired from the professional stage, but says that she keeps on studying, and get the ultimate thrill out of her singing because she is doing it purely for her own pleasure and that of her friends. When John Charles Thomas visited here recently, he and Eleanor spent hours doing solos and duets from all their operas.

* * *

Adela Prentiss Hughes entertained at her picturesque home after the Rodzinski concert. Retired manager of the orchestra (which she organized) she is known and loved as its honorary "mother." She refers to me as its "father," because eighteen years ago I suggested to her that Cleveland should stop importing outside orchestras for its concerts, and start a symphonic organization of its own. Her managerial work in Cleveland has been invaluable, for she also gave concert courses of her own, introducing all the prominent soloists over a period of years whose number I am too gallant to mention. Mrs. Hughes remains *emeritus* guide of the orchestra, and is alertly sympathetic to its every interest. Her pride in it, and in Severance Hall, moved me profoundly when she guided me about the great edifice (opening all the doors with her own bunch of keys) and explained its attractions and facilities. Mrs. Hughes' home is the leading artistic *rendezvous* where all artists pay their respects when they visit Cleveland.

* * *

C. J. Vosburgh, present manager of the orchestra, is wide-awake, resourceful, and easily the handsomest of all musical impresarios.

* * *

Everybody here is proud of Erno Valasek, the remarkably gifted young violinist, a local product who has won his spurs in New York, other American centers, and Europe.

* * *

After a long lapse, acquaintance was resumed with the Riemenschneider brothers (Carl, pianist; Albert, pianist and organist) who rank high in this one-million inhabited city of serious musical endeavor.

* * *

Elektra Week is imminent and creating huge expectancy. Strauss' opera will be given under Rodzinski's direction at Severance Hall, December 3 and 5, with Gertrude Kappel in the title role.

* * *

With Howard F. Dugen's management, the Statler Hotel retains its prestige in food, service, and musicless dining rooms—more's the thanks.

* * *

At the Rotary Club luncheon, dais-neighbor Rudolph Ringwall told me many interesting things about the course he conducts with the Cleveland Orchestra at the public schools. The description set me wondering why our New York Philharmonic does not do a similar work in the metropolis.

* * *

Mrs. Wingate Todd, a trustee of the orchestra, alone brings $3,000 worth of subscriptions into the fund every season.

* * *

Beryl Rubinstein, director of the Institute of Music, solo-premiered his own new piano concerto here not long ago, and experts are warm in praise of it. Outside orchestras, please take notice. American pianists do not often write concertos—nor European keyboardists either, for that matter.

* * *

Speaking of concertos, I learn here that John Alden Carpenter has finished a violin concerto, which Balakovic is to first-time this season with a major orchestra. (Chicago?)

* * *

Tea hour introduced me to the charming suburban chateau of Mr. and Mrs. Rodzinski, and their dog, who delights in the remarkable name of Selassie. The conductor will be working almost up to the day he arrives in New York for his part of the Philharmonic season.

* * *

Charlotte D. Williams is the able concertmaster of the Women's Orchestra, and seated at the second desk of the first violins, is her married daughter, Elizabeth Williams Sharp. The majority of the players in the W. O. have been pupils of members of the C. O. There is also a business men's symphony orchestra in town, led by Rudolph Ringwall.

* * *

Arthur Spaeth is the dramatic critic of the Cleveland News. Any relation to Sigmund?

* * *

Thought came to me of the late Wilson G. Smith, piano-composer, severe newspaper critic, and thorough Bohemian. He used to write me caustic letters when I had anything good to say about new music, but sent words of praise every time I made favorable mention of Moszkowski, Rubinstein, Grieg, and other old piano composer favorites of Wilson's earlier days. We had many a merry table session, however, and I learned to know that he was not as bitter as he often wrote.

* * *

Mrs. Hughes recalled that she brought the late Schumann-Heink to Cleveland as long ago as 1900, and engaged her thereafter every season for twenty-seven years.

* * *

Some idea of the wealth of Cleveland is gained from the fact that the Community Chest Fund drive here this week is for $3,000,000.

* * *

I regretted that I could not find an hour for a visit to the Cleveland Institute of Music, and study its notable activities at first hand, but I hope to do so the next time I get to Cleveland.

* * *

My parting musical impression was, that I would not care to hear the Sibelius concerto again, even if Elman held the violin, Spalding wielded the bow, and Heifetz read the music.

ARDIS ALLING

in The Nativity. She gave a Christmas program on November 22 at the First Baptist Church, Winchester, Mass.; 29, at the Congregational Church, Hyde Park, Mass.; on December 2, she is to appear before the Staten Island Women's Club; 15, The Philergians, Boston; 16, Plymouth Woman's Club; 18, Woonstocket Fortnightly Club; 20 (afternoon), at the New Church, and (evening) First Congregational Church, Melrose, Mass.

Loewenguth Quartet To Tour Here

Leader of European Ensemble Discusses Plans for First Visit to United States This Winter

PARIS.—"First let me tell you how happy we are to be going to the United States," M. A. Loewenguth, first violinist of the quartet which bears his name, said when interviewed in Paris. "For some time now we have been desirous of visiting that country, and are going there under the management of Bernard Laberge. We want to see the country, not only for the great interestit presents from the artistic point of view, but also for itself. The many friends we have in the American colony in Paris, and the real *sympathie* which exists between them and us, have always made us want to know the American people better.

"The history of our Quartet is not complicated," Monsieur Loewenguth added. "Four young Frenchmen, we are pupils of the National Conservatoire of Paris. We founded our quartet about seven years ago and since then have never stopped working together,—always encouraged by such French masters as Schmitt, Rabaud, Ducasse, Marechal, Tourret, and Hekking. Our tours throughout Europe have also given us great encouragement. And you will be interested to know that the sum total of the ages of the members of our quartet does not even make a hundred. This season we have a tour in Holland, over thirty bookings in France, and in April a tour of North Africa. Our American tour begins early next February, and our New York concert is booked for February 22 in Town Hall. You may also be interested to know that a society called 'Friends of the Loewenguth Quartet' has just been founded, and for this society we are giving five concerts this season in Paris, the programs covering a great part of the international chamber-music repertoire."

I. S.

EDWARD BREDSHALL
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MUSIC NOTES from Coast to Coast

EDMONTON, CAN.—Inaugurating the Celebrity Concert series under the direction of Fred M. Gee in conjunction with the Women's Musical Club, Elisabeth Rethberg, soprano of the Metropolitan Opera, appeared in recital in the Empire Theatre on October 19. Opening with some lovely old English songs, Mme. Rethberg sang with consummate skill and delightful artistry several Lieder including those of Brahms, Schubert, Schumann and Wolf. Her operatic numbers were well-contrasted, being the perennially popular Jewel Song from Gounod's Faust and the Pace, Pace Mio Dio from La Forza del Destino by Verdi. A capacity audience greeted her appearance.

Under the auspices of the Junior League, the Don Cossack Russian Male Chorus under Serge Jaroff presented a pleasing and successful concert in the Empire Theatre on November 7. Applauded by an audience that filled every inch of space, the singers delighted all with their versatility both in singing and dancing. Colorful costumes enhanced the musical feast.

For its annual offering, the Edmonton Civic Operatic Society was heard in a splendid performance of Verdi's Il Trovatore on November 13 and 14. Under the direction of Mrs. J. B. Carmichael, soloists and chorus evidenced unhesitatingly the efficiency of their training. The leading roles were taken by Katharine Gardiner (Leonora); Joseph Nadeau (Manrico); William Angus (Count di Luna); and Violet Cumming (Azucena), who was the most outstanding character both vocally and histrionically. The *mise-en-scène* was well executed with the musical direction in the hands of Dr. Henry Atack.

F. A. F.

SASKATOON, CAN.—The Don Cossacks (Serge Jaroff, conductor) made their second appearance with an entirely different program. Their performance from start to finish was one long to be remembered and won prolonged acclamation, from a large and interested audience. Purity of intonation, sensitive balance and unusual dynamic effects marked the offerings of the chorus, from old church melodies to arrangements by Jaroff. Several attractive encores were added to the varied and interesting program.

Margaret Wilson, violinist, pupil of Geza de Kresz and graduate of the Salzburg Academy, appeared in recital at The Bessborough. With Doris Killam at the piano, Beethoven's sonata in D opened the program. She displayed a particularly keen sympathy for Saint-Saëns Konzertstück (opus 20) overcoming the difficult passages with technical ease and a complete understanding of the musical content. Kreisler arrangements and Sarasate's Gypsy Airs were the concluding numbers. Doris Killam added much to the program with her finished accompaniments.

The piano recital by Reginald Bedford at Convocation Hall was one of the highlights of the early season. In a program ranging from Bach's piece of program music, Capriccio on the Departure of a Beloved Brother, to works by Poulenc and Ravel, the pianist played with an extremely fine and warm tone. In the Schumann G minor sonata and a Chopin group consisting of the barcarolle, A minor waltz and the winter wind Etude, his splendid technic was brought into full play. In the concluding number, Liszt's E major polonaise, the recitalist achieved a powerful climax.

The choral group Maids and Middies, from the Canadian Radio Commission, under the direction of Elizabeth Morrison appeared in a widely varied program of songs. A group of sixteenth-century love songs, several Scottish numbers and excerpts from Iolanthe, The Mikado, Patience and Cingalee were given.

With Reginald Bedford giving the paper, Chopin was the topic of the October meeting of the Musical Art Club. The Women's Musical Club heard a paper on The Composition of the Orchestra by Mrs. P. S. Stephens.

The Music Teachers' Association heard an address on the radio by A. H. Walls, radio editor of the Star-Phoenix. A discussion on Missed Lessons was led by Marjorie Wilson and musical items were furnished by Janet Palmer, cello and George Palmer, piano; Evelyn Smith Bishop, soprano; Irene James, piano.

In connection with the jubilee anniversary at Grace Church, the choir, under P. F. Copeland, offered Handel's Samson. The soloists were Helen Davies Sherry, soprano; Margaret Smith, contralto; G. Farnsworth, tenor; James Eby and K. Allan, basses. Accompaniments were furnished by Stannard Fish, organist and Evelyn Eby, pianist.

L. G.

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Continuing its "good neighbor" policy, the General Motors program of the NBC-red network of November 22 had as guest orchestra the Cleveland Orchestra, conducted by Artur Rodzinski. Gladys Swarthout, beauteous and warm of tone, was the soloist, giving generously of her renowed mezzo-soprano voice. Dr. Rodzinski and the orchestra were in top form.

On the same Sunday evening, the Ford Hour of CBS brought its symphony orchestra, with Jose Iturbi beginning a series of eight concerts as conductor of this organization, and Richard Crooks, assisting artist. Mr. Crooks, in both his choice of numbers and his singing, was a consummate artist, matching his vocal delivery to the excellence of the orchestra under Mr. Iturbi's potent baton.

The Classics of the Keyboard broadcasts of WOR maintain their high standing among Sunday evening radio entertainment, Leonard Liebling continuing his informative comments on the music played by Alfred Wallenstein and his orchestra, and Ernst Victor Wolff, harpsichordist and pianist. Concertos of Bach and Mozart were presented on the 22nd.

The Mobilization of Human Needs sponsored a half-hour (NBC-CBS and Mutual system), also on Sunday night. The musical feature was the Westminister Choir, broadcasting from Princeton, N. J., under Dr. John Finley Williamson. This chorus, familiar to radio listeners, gave their usual sterling performance.

Among outstanding *moments musicales* of the preceding week, count the crystalline singing of Maria Silveira on the Philip Morris Hour (WEAF) on Tuesday. . . . Wednesday night the NBC-blue network carried Meredith Wilson's program, with Charlotte Boerner, soprano (whose art is one of those vocal gems of purest ray serene), Seraphim Strelkoff, Russian basso, and Estelle Caen, concert pianist.

One of the NBC Music Guild recitals of the week was that of Thursday afternoon (WJZ), when the NBC String Quartet played the first string quartet of Felix Labunski, Polish composer; and Georges Barrere and Vladimir Brenner were heard in his Divertimento for flute and piano. This is interesting and meritorious music.

Helen Jepson's soprano trills were a brilliant feature of the Show Boat interlude over the NBC-red network on Thursday night.

Richard Bonelli lent his baritone art and Mildred Dilling her brilliant harp-playing to the Speedshow (Columbia network) on Saturday night. Another enjoyable program of that evening was on WJZ, when Boris Levenson's Palestinian Cradle Song Schir Eres, for mixed voices, was broadcast by the Madrigal Singers (A. Lehman Engel, conductor) on the Jewish hour, Message of Israel.

Kozlenko Activities

William Kozlenko, editor of Europa, and Commentator on the American Composer's Hour over WOR last year, is the author of a play which has been accepted by the Allied Theatre Group of New York. The play is scheduled for production some time in January. Mr. Kozlenko is writing a book on Beethoven.

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Leeds Pays Honors To Music Critic

Rare Event in the Reviewing Ranks—Dr. Thompson Served Fifty Years in One Job

LEEDS, ENGLAND.—Various functions accompanied the retirement of Dr. Herbert Thompson, M. A., Ll. M., Litt. D., for the last fifty years music and art critic to the Yorkshire Post. A reception was given in Civic Hall, and a large number of musical and journalistic celebrities were present to commemorate Dr. Thompson's unique career. An octet representing various musical organizations in Leeds provided a musical program. In the subsequent speeches many tributes were paid to Dr. Thompson.

A. H. Mann, editor-in-chief of the Yorkshire Post, pointed out that in fifty years the paper had had four editors and only one music critic, and said that therefore a study of music was more conducive to longevity and happiness than taking an interest in political and mundane affairs. It is an interesting coincidence that the function was held exactly on the fiftieth anniversary of Dr. Thompson's first "notice." This was a performance of the Carl Rosa Opera Company; and his last notice, written a week previously, was also of the Carl Rosa.

Dr. Thompson was educated at Wiesbaden and St. John's College, Cambridge. In 1924 he received the honorary degree of Litt. D. from Leeds University. He is a Barrister-at-Law of the Inner Temple. He is noted for his munificent gifts to the Bretherton Library of the University of Leeds. A few weeks ago he made a gift of a copy of the Hon. Mrs. Burrell's book Richard Wagner: 1813-1834, a large book 22 by 28 inches, engraved throughout on specially made paper, each page watermarked with a facsimile of Wagner's signature. NORMAN MOORCROFT.

Foreign News in Brief

Royalty Patronizes Concert

BRIGHTON, ENGLAND.—A Royal gala performance, in the presence of H. R. H. The Duchess of Gloucester, was given here at The Dome, the concert being a benefit for the Royal Alexandra Hospital for Sick Children, Brighton, and the Heritage Craft Schools and Hospital for Crippled Children, Chailey, Sussex. The program enlisted the services of Eidé Norena, soprano of the Metropolitan Opera (finely accompanied by Ivor Newton), who was heard to fine effect in arias by Mozart and Puccini and songs by Schubert, Grieg, and Quilter, as well as a duet from Rigoletto, sung with Alfredo Tomasini, baritone. Grisha Goluboff (Ivor Newton, piano) played violin solos by Cottonet, Granados, Rimsky-Korsakoff-Heifetz, Debussy, and Brahms. Alfredo Tomasini (Ivor Newton, piano) did arias and songs by Rossini, Lalo, Wolf, Strauss, and others. The program also included cello solos by Beatrice Harrison (accompanied by Margaret Harrison) and a short organ recital by Cyril M. Busfield. W. W.

Opera on the Move

PARIS.—The troupe of the Grand Opéra, now holding forth in the Theatre Sara-Bernhardt, will move to the Théatre des Champs-Elysées until the Opéra itself is once more ready for occupation.

Folk Songs in Holland

THE HAGUE.—An enjoyable and highly appreciated evening of folk songs was given in Pulchri Studio by Sarah Goldstein, contralto, accompanied by Wolf Simoni. In a well-constructed program of Hebrew Lieder and folk songs of Italy, Rumania, Palestine, Hebrew-Spain, and Negro-America, Madame Goldstein disclosed an art that has the rare quality of making immediately accessible to her listeners the poetry and emotion of whatever song she sings. Her contributions were received with warm enthusiasm. C. deV.

Singers Wed

PARIS.—Announcement has been received of the marriage here on October 16 of André Burdino, French tenor, and Elen Dosia, Greek soprano.

Valery Heads French Authors' Society

PARIS.—At the meeting of November 13, Paul Valery was unanimously elected honorary president of the board of directors of the Society of Authors, Composers, and Publishers of Music. I. S.

IRVING LEAN,
young violinist of Washington, D. C., pupil of Raphael Bronstein of New York, gave a recital on November 9 at the Wardman Park Theatre in Washington. He played the sonatina by Schubert, concerto in D minor by Wieniawski and a group of shorter pieces.

Swiss Composer Has Birthday Fete

Othmar Schoeck's Fiftieth Milestone Honored in Zurich—Opera and Concerts Marked by Colorful Cosmopolitanism

ZURICH.—Our operatic and concert season of excellent works, fine artists and international celebrities, is now in full swing.

Activities opened with a celebration in honor of Othmar Schoeck's fiftieth birthday, the celebration taking place in the State Theaater and also in Tonhalle, where works of the genial and beloved Swiss composer were played and some heard for the first time. Among the artists who performed was Ilona Durigo, greatly admired native singer, who twenty-three years ago was the first to give an evening of Schoeck's Lieder. Steffi Geyer, violinist, played the master's concerto in D, a work of youth. In the course of the season, Schoeck's new opera Massimilia is to be created in Zurich.

OPERA OPENS

The first opera of the season was Tannhäuser with Albert Seibert in the title rôle, Judith Hellwig (Elisabeth), Marko Rothmuller (Wolfram), Albert Emmerich (Landgraf), and Maria Bernhard-Ulbrich (Venus).

In Tales of Hoffmann, Max Hirzel, brilliant tenor in the leading male part, and Peter Baxevanos, tenor in Martha, scored a big success. Performances of a quality seldom surpassed here were Tosca with Maria Bernhard-Ulbrich and Butterfly with Judith Hellwig, and in both works Peter Baxevanos as Cavaradossi and Pinkerton, and Asger Stig as Scarpia.

Gluck's Iphigenie in Aulis, conducted by Robert Denzler, was also a triumph for Judith Hellwig in the title part—a singer whose mastery of classical style is well-nigh perfect. Max Hirzel and Marko Rothmuller as Achilles and Agamemnon sang with communicative warmth, while Sigrid Onegin deployed her wonted artistry.

An Italian performance arranged by Max Sauter-Falbriard, brought a brilliant Barber of Seville with Mariano Stabile (Figaro), Lyana Grani (Rosina), Christy Solari (Almaviva), Alessio Soley (Bartolo), Vinzenzo Bettoni (Basilio), and Arturo Lucon (conductor).

SCHOOP BALLET'S FAREWELL

Before leaving on her European and American tour, Trudi Schoop tried out her latest creation in our theatre: Die blonde Marie, an amusing number, with some bewitchingly grotesque moments. The music, by Paul Schoop, was played by him and Lothar Perl on two pianos.

Two young Zurich composers have recently won success with new operettas. Paul Burkhard, already known for his Hopsa, scored this time with Three Times George, and Victor Reinshagen, our admired *kappellmeister*, won acclaim for his Grete im Glück.

Margaret Speaks, young American, opened the recital season with a beautiful recital. Toti dal Monte, coloratura singer, won her accustomed success. Ria Ginster, heard for the first time here, was admired for her intelligent vocal artistry and beauty of voice.

Among the pianists, Frederic Lammond, Anatole Kitian, and Artur Schnabel were enthusiastically received. Nathan Milstein, violinist, received vertitable ovations.

JOSEF KISCH.

Mary Felts to Give New York Recital

Mary Felts, pianist, is to be heard in New York recital on December 11 at Town Hall. Her program embraces music by Schubert, Mozart, Beethoven, Griffes and Villa-Lobos.

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Establishing Good Habits of Work Viewed as Important for Young Artists

Carlos Salzedo, Harpist and Member of Curtis Institute Faculty, Outlines System for Securing Successful Results by Repetition

Carlos Salzedo, harpist, composer and teacher, member of the faculty of the Curtis Institute of Music in Philadelphia and a private teacher in New York of many years' standing, recently discussed the methods which may be used to secure correct working habits in the young musical performer.

"The statement has often been made," he said, "that the principal point to be developed in the music student's mind is his own share of responsibility in his work. The good sense of such advice is obvious; but in attempting to follow it, the student finds that the chief problem lies in knowing how to work. Most students waste years before they solve this complex problem. To know how to work is as difficult as to know how to live—and as rarely discovered. A student may be helped to solve this problem through competent guidance, but in the end the result rests chiefly with the student himself. The most skillful teacher can only explain and analyze; he cannot actually work for the student.

"There are three principal phases in the development of an instrumentalist: first, acquiring technic, including the different kinds of touch, tone color, and so forth; second, learning how to work; and third, mastering interpretation, that is, learning how to assimilate and to project the inner idea of a musical work."

"Will you please explain a little more fully?" he was asked.

"The first phase," said Mr. Salzedo, "involves mechanical problems only, which can be overcome by most students. The second phase makes an appeal to the equilibrium of the individual; it is a matter of adjustment and readjustment. The third phase depends on the degree of receptivity, the mental suppleness, and the artistic tendencies of the instrumentalist. In this interview I wish to deal expressly with the second phase.

Steps Toward Learning

"The first step toward learning how to work is to rid oneself of all that is unessential; in other words, to put oneself in a frame of mind capable of instantaneous discernment before the many problems encountered while working.

"In general, students go to work unprepared; the first part of their period of work is generally wasted. For most of them, to work is a bore. Yet what could be more interesting than work which offers such rich opportunities for scientific experiment and which results in valuable experience? But few students realize the benefit from practice well done, which, if the time is spent intelligently, has a double result; the mastering of a musical work and the development and affirmation of one's own nature.

"Many students are worn out after a short period of work. This is the result of unconcentrated practice. Work well done acts on the student as a reconstructive force."

"Should they not stop working when fatigue is felt?"

"Students are often apt to confuse laziness with fatigue. This is particularly true of talented people.

"Inexperienced students stop working as soon as they feel tired. If the fatigue is cerebral they ought to stop so as to start anew with a fresh viewpoint. If the fatigue is physical that is, muscular, they ought to keep on for a short while longer; this will gradually develop the power of the muscles.

Preparing Musical Works

"The method of preparing a musical work is simple and logical: it consists of intelligent repetition of each passage and section of the composition. The composition, at first, should be read and played in its entirety so that the student may have a general idea of its contents; but as soon as he has become familiar with the composition he should spend time on the details until each detail is firmly mastered and assimilated. This does not concern technical details only. Passages of a dynamic or emotional nature must be affirmed by means of the same procedure. Few, even among professionals, devote a sufficient amount of time and thought to passages other than merely technical ones. Yet a dynamic effect will not be well executed at the performance if it has not been affirmed through intelligent repetition in practice; the same holds true for any passage requiring great finesse or emotional power.

"The repeating principle appears to the inexperienced student to be drudgery, a waste of time. The necessity of spending ten or fifteen minutes on a passage, or on a bar or half a bar, or even on a simple chord, is beyond his comprehension. For those students who might not understand, I will compare this repeating principle to the construction of a building. Both the musical composition and the building must be put up in as indestructible a manner as possible. To that end each part must be firmly built; each detail solidly affirmed. Buildings need frequent repairs; so does the instrumentalist's repertoire. But these should be only local repairs, and the ensemble as well as the details must be assembled, from the start, in such a way as to resist the storms to which the career of the instrumentalist—as well as the building—is subject.

"Even as an abandoned building may again become serviceable if it has a good foundation, a composition put aside for a while, even for years, can be revived within a few days' notice—even a few hours—if it has been solidly assembled.

Principles of Repetition

"Intelligent repeating does not only assure the assimilation of a musical work, it also will solve the problem of memorizing. To play, or recite, something from memory is to remember it; remembrance is but a matter of assimilation, and the logical way of assimilating something is to repeat it until it becomes a part of our organism."

"How often should a difficult passage be repeated?"

"There is no definite rule as to how often a passage ought to be repeated. This is to be determined according to the particular degree of aptitude of each student. But there are two distinct phases in the repeating system: the 'prelude' and the 'affirmation.' By 'prelude' I mean correct reading of a passage and the repetition of the same for at least five or six times; by 'affirmation,' the assimilation of the same passage.

"Most students call 'working' what is but the 'prelude.' As soon as they have repeated a passage a few times they run on to the next regardless of how well they have assimilated the preceding one. This has no more solidarity than a castle built on sand.

"Sometimes, after a period of good practice, the student will begin the next period with uncertainty and consequently might be inclined to think that the preceding period was fruitless. There is nothing abnormal in that, and the student should not be discouraged. It is a mere question of readjustment, and a few minutes of concentrated work will suffice for him to catch up and to be again on a level with his self of the preceding period of work.

"The choice of fingering is very important. It should be decided upon during the 'prelude' period and should not be changed during the period of 'affirmation,' unless the student finds out the impracticability of his first choice. To use indifferently one finger or another is a loss of time.

"During the period of 'affirmation,' the student should 'ventilate' his work, that is, take slight breathing pauses in between each repetition. If consciously done this will act as a reconstructive factor and will prevent the student from becoming tired and stuffy."

CARLOS SALZEDO

"At what period should the student begin to think of musical expression?"

Keeping Musical Values in Mind

"It is imperative that the student should always bear musical values in mind while studying, or else he will not be able to grasp the inner idea of the composition. It is no less imperative that he should always practice with the musical text before him no matter how well he may believe he knows the composition. Bad habits may result from practicing from memory and these are very difficult to get rid of.

"Concerning instruments where both hands play an independent role—organ, harp, piano—there is no definite rule as to working hands separately or together. This depends on the peculiarity of the passages. In some instances practicing each hand separately simplifies the work; in others it complicates it. Often a passage practiced with hands separately will be at first difficult to play with hands together, but the student should not become discouraged; this is nothing more than a matter of readjustment of both hands once each hand has been individually adjusted.

"There are cases of physical stubbornness which may puzzle students. A finger will obstinately refuse to go to the right key or string. This often comes from too little time spent during what has been termed above, the prelude period.

Professionals vs. Amateurs

"Two categories of musicians evolve from those who undertake the study of music: professional and amateur. The latter is often more artistically disposed than the former; but that which differentiates these two categories is less a question of talent than of intelligent guidance and individual perseverance. During his years of study the would-be-amateur rarely goes beyond the prelude period. He flirts with music. He stops where the would-be-professional starts, and his lack of self-affirmation relegates him to the role of passive musician. It is true that amateurs constitute the best part of our musical audiences, but one cannot sufficiently deplore so much wasted talent because of lack of perseverance. Once imbued with this conception of work, how much good might the student accomplish for the cause of music."

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Michigan State College

EAST LANSING, MICH.—Lewis Richards, director of the music department of Michigan State College, announces the inauguration of a series of musical programs, comprising what he believes is an innovation in American college music circles. A projected sequence of ten intimate programs of music from the eighth to the eighteenth centuries is to be given throughout the winter, designed to set forth, through the reproduction of music in as nearly as possible contemporary conditions, a cross section of the social culture of each period. The programs are all-inclusive in scope and are being made possible by the cooperation of not only all the musical organizations on the campus but also by the assistance of many other departments.

Each program is preceded by a short discussion of the music as a reflection of the culture of the age in which it was composed, with emphasis on its relation to the evolution of the later musical styles. After the performance of the music there is an open forum discussion, following which individual numbers on the program are repeated as desired. These discussions will be led by Dr. Leonard Ellinwood, instructor in theory, who recently joined the staff of the music department at Michigan State College, coming from the Eastman School of Music at Rochester, N. Y.

These programs are planned to come every fortnight during the winter on Sunday afternoons in the Union Ballroom.

The following programs make up the schedule for the series this year. Prior to each program there is an exhibit in the College Library of original manuscripts and facsimiles of the music, together with other items connected with early performances or the composers. The list includes: November 22, Plain Song or Gregorian Chant; January 10, Secular Music of the Fourteenth Century; January 24, Secular Italian Music of the Late Fifteenth Century; February 7, An English Masque; February 21, Sixteenth Century Chamber Music; March 7, French Pastorale Drama; March 21, The Beginnings of the Symphony; April 11, English Madrigals of the time of Queen Elizabeth; April 25, Harpsichord Music of the seventeenth and early eighteenth centuries; May 9, Trio Sonatas of the seventeenth and eighteenth centuries.

Oberlin Conservatory

OBERLIN, OHIO.—In the three weeks of December which remain before the Christmas holidays, the Oberlin Conservatory has important musical events. Three artist recitals will be given. These are by Helen Jepson on December 4; Rudolf Serkin, pianist, on December 8; and the Cleveland Orchestra, under Dr. Arthur Rodzinski, December 15.

Besides these, the Oberlin College Bands, under the direction of Arthur Williams, are to give their annual concert on December 5, and the Musical Union of 170 voices, directed by Olaf Christiansen, will present Bach's Christmas Oratorio on December 13. The Conservatory String Quartet plays a recital on December 3 and Joseph Hungate, of the Conservatory faculty, offers a piano recital on December 17.

Lawrence Conservatory

APPLETON, WIS.—The Don Cossack Russian Male Chorus, under the direction of Serge Jaroff, was presented in Lawrence College Chapel on November 17. Soloists for the annual presentation of Handel's Messiah on December 6 at Lawrence Chapel are announced by Dean Carl J. Waterman. These are Reinhold Schmidt, bass-baritone; Anne Sims, soprano; Harold Tallman, tenor, and Mary K. S. Pehrson, contralto. The Messiah is a presentation of the Schola Cantorum of Lawrence College, a chorus of two hundred voices under the direction of Dean Waterman. LaVahn Maesch, associate professor of organ, will accompany the chorus and soloists. A string trio of Lawrence Conservatory students, including Elwin Wienandt, cello; Edwin Shannon, violin, and Milton Nelson, piano, have made recent appearances for the State Convention of Federated Women's Clubs, the annual Lawrence Alumni Dinner at the Hotel Wisconsin in Milwaukee, and the Rotary Club of New London.

Curtis Institute of Music

PHILADELPHIA.—The November 11 program in the weekly series of broadcasts which the Curtis Institute of Music presents over the Columbia network, brought Selma Amansky, soprano, and the Curtis Symphony Orchestra, conducted by Fritz Reiner. Miss Amansky was heard in the aria Dich, teure Halle from Wagner's Tannhäuser, accompanied by the orchestra. Mr. Reiner also led his forces in the Im Frühling overture (op. 36) of Goldmark and the Mozart Jupiter Symphony.

The following week (November 18), Eudice Shapiro played the first movement from Dohnanyi's sonata, op. 21, and Handel, Godowsky-Kreisler and Ysaye excerpts; Elsie MacFarlane sang a group of Brahms and songs by Duparc, Ravel, Griffes and Clough-Leighter.

Peabody Conservatory of Music

BALTIMORE.—Dezso D'Antalffy has dedicated his most recent choral work, Divertimenti, to the Chorus of the Peabody Conservatory of Music. The work is in four parts, written for solo voices, mixed choir, woodwind and brass ensemble, and is based on motifs of the Hungarian and Transylvanian folklore. Mr. D'Antalffy, who was born in Hungaria, is a prominent organist. One of his works was performed by the Peabody Chorus a few years ago. The present composition bears the following dedication: "Dedicated in kindest rememberance and humble respect to the excellent Conservatory Chorus of the Peabody Institute of the City of Baltimore. (Louis Robert, Conductor)." The Peabody Chorus is now in its fourth year and has a membership of 158. Louis Robert, its conductor, is a faculty member of the Peabody Conservatory. Its performance last year included one of the Pizzetti Requiem Mass. Weekly rehearsals are held at the conservatory and an extensive program is in the making for its spring concert.

Helen Norfleet School

Anna Steck, lyric coloratura soprano, artist-pupil of Meta Schumann, gave a program of Italian, French, German and modern American songs at the Helen Norfleet School, New York, on November 6. Mme. Schumann accompanied her pupil in a group of her own songs, which were enthusiastically received. Miss Steck's brilliant singing and charming stage presence made a distinctly favorable impression.

On November 9, the Norfleet Trio entertained at the Helen Norfleet School in honor of Mrs. Helen Harkness Flanders, of Springfield, Vt., curator of the Vermont State Archive of Folklore. Mrs. Flanders and Helen Norfleet are collaborators on a book of Folk Songs published recently and of a second book to be brought out soon. A delightful informal program was given by Princess Te Ata, Louise Dyer of Paris and Melbourne, Mr. and Mrs. Maurice Matteson of South Carolina, Adolph Bregman and Nina Tarasova.

Mary Gale Hafford gave a program at the Helen Norfleet School on the eve of her recent departure for her concerts in Texas.

M. N.

STUDIO NOTES

THUEL BURNHAM

Thuel Burnham, concert pianist and teacher, opened his 1936-37 master class season last week, at the studios of the Burnham-Wragg Piano School in Steinway Hall, New York. Twenty pianists, both players and listeners, assembled to hear a session of excellent piano playing by the members, and comments and illustrations by Mr. Burnham, at the second piano. His skill in immediately finding the weak spots and then correcting them with a few illuminating remarks and illustrations, was evident throughout the class.

H. D.

MRS. A. THEODORE GAILLARD

Leona Knopf, seven-year-old pianist, gave a full-length recital on November 20 at the studio of her teacher, Mrs. A. Theodore Gaillard of New York. In her first group were the two-part invention (No. 14) of Bach, Solfeggietto (P. E. Bach), Beethoven's variations sur Nel cor piu, and the Kuhlau sonatina (op. 55, No. 3). She then played the Mozart sonata in C, and ended with shorter pieces of Schytte, Kullak, Overholt, MacDowell and Lavallee. Leona is an excellent example of Mrs. Gaillard's success in training children toward keyboard mastery. The little pianist has excellent sense of rhythm, fine touch and phrasing, and unusually well devoloped musicianship. Her playing shows unmistakable signs of assiduous and intelligent practice. By continuing such fine application, Leona should develop into a splendid pianist. The studio was filled to capacity, and much applause was accorded the gifted child.

G. N.

AUGUSTA TOLLEFSEN

BROOKLYN, N. Y.—Bernard Alkoff, pianist, of the Tollefsen Studios, was heard in a recital on November 21, assisted by Alma Tollefsen, soprano. Standard piano works by Bach, Brahms, Chopin and modern composers were interspersed with songs of clas-

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sic and recent periods. A large audience appreciated and applauded the varied offerings of the young artists. F. W. R.

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The next Soiree Intime at the Dornay. Culp Studios, New York, takes place on December 4. The Pascarella Trio (Enzo Pascarella, violin, Caesar Pascarella, cello, and Carlo Pascarella, piano) will be guest artists. Participants from the studios include Dorothy Kirsten, Suzanne Laval, Sataneg Simsarian and Dorothy Scherer, sopranos; Grace Albert, Hope Kappes, Helen van Coutren and Elsa Esposito, contraltos; Morton Bowe and Robert Miller, tenors; and Edward Ern, basso; with Betsy Culp at the piano.

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LA FORGE-BERUMEN

Blanche Gaillard, young pianist, appeared in recital at the La Forge-Berúmen Studios, New York, on November 10, under the personal direction of Ernesto Berúmen. The artist was greeted by one of the largest audiences ever gathered at the studios. Miss Gaillard opened her program with a finished performance of the French suite in G minor by Bach. In this difficult work, Miss Gaillard displayed a delicate, clean-cut and musical touch. However, the outstanding number of the program was the Sonata Appassionata of Beethoven, which was played with accuracy, impeccable pedaling and beautiful shading. In works by Liszt and Rachmaninoff, Miss Gaillard showed again excellence in technic and interpretation. Many encores were added to the printed list. M. K.

The weekly broacast of the La Forge-Berúmen Studios of New York was heard over WOR on November 10. The La Forge Ensemble of thirty sole voices sang several operatic, sacred and secular numbers. Frank La Forge directed and Beryl Blanch and Alice Huebner accompanied. Mary Duncan Wiemann, soprano, Hollace Arment, tenor, and Everett Crosby, baritone, were heard in incidental solos. Mabel Miller Downs, soprano, sang a group of Schumann and the Il re pastore by Mozart. Leonid Bolotine, violinist, provided obbligato to the Mozart number and Frank La Forge accompanied. Miss Huebner played a group of solos. An outstanding number performed by the Ensemble was La Forge's Flanders Requiem, which was sung in commemoration of Armistice Day.

ESTELLE LIEBLING

Among the artists from Estelle Liebling's studio the Misses Lela Mae Flynn, Eleanor LaMance and Myra Manning and the Messrs. Stephan Ballarini and William Martin are singing roles with the Chicago City Opera Company. Conrad Mayo, baritone, was one of the guest artists on the Hammerstein Hour on November 10, over Station WABC. Mr. Mayo also sang at Constitution Hall in Washington, D. C., on November 8, with Bentonelli, Antoine and Olheim of the Metropolitan. Charlotte Symons, soprano of the Metropolitan Opera, gave a recital at Town Hall on November 16. Rosario Orellano, soprano, was one of the soloists at the concert given at the Hotel Ambassador, New York, of the Artistic Productions. Josephine Bonime, mezzo-soprano, and Garfield Swift, baritone, sang roles in Faust, on November 18, in Allentown, Pa., with the Monte Carlo Opera Company.

Grace Panvini, coloratura soprano, and Garfield Swift, baritone, were the soloists at a concert given at the Lehigh Country Club at Allentown, Pa., on November 8. Annunciata Garrotto, soprano, is singing leading roles at the New York Hippodrome. She also sang the role of Butterfly with the San Carlo Opera Company in Toronto, Canada. Dorothy Githns, soprano, and Brooks Dunbar, tenor, sang in Tannhäuser at the New York Hippodrome on November 1.

Rosemarie Brancato, coloratura soprano, is continuing as the prima donna of the Consolidated Gas Company and National Biscuit Company programs over Station WJZ. June Forest and Lewellyn Moss are singing every Wednesday night on the Chesterfield Hour.

Robert Topping, tenor, was one of the soloists at the Radio City Music Hall, during the week of November 5. Susan Sage, coloratura soprano, is also singing at the Radio City Music Hall during the week beginning November 12. Martha Wilkins and Neville Landor were the soloists at the Educational Alliance on Sunday, October 11; on October 25, the Misses Mary Charlotte Ettla, Yvonne Ravell and Liel Sandor sang and on November 8, Dorothy Eley.

MARIE DE KYZER

Marie de Kyzer, soprano, presented her pupil and daughter, Jean Cumming, at her New York studio on November 15, the talented young vocalist displaying true musical feeling in Lieder by Brahms, and coloratura facility and technic in arias by Verdi (Caro nome) and Delibes. Unusual range, up to high F, a natural trill, staccati and scales, marked her singing. Bert Brinkerhoff, tenor, was liked for his singing of Chaminade and Tosti songs. Mme. de Kyzer played accompaniments. F. W. R.

BRUCE SPENCER KING

Bruce Spencer King recently opened his Opera and Radio School in Steinway Hall, New York. In the program that featured the event, an act of Cavalleria Rusticana was

ALTA TURK,
soprano and voice teacher of Los Angeles (formerly of Amarillo, Texas) will make a tour in Texas next season under the management of Robert L. Hollinshead. (Photo by Melbourne Spurr.)

sung by Margherita Inzirillo, Mario Carlos and Francesca Castellucci. Bert Lahr, bass, sang a Mozart excerpt, an aria from La Sonnambula, and the songs Home on the Range, and Water Boy. Miss Inzirillo, who will appear soon as Carmen in New York, was heard in Voce di Donna from La Gioconda, Stride la Vampa (Trovatore) and Danny Boy. Arturo D'Amico sang Largo al Factortum (Barber of Seville) and the Prologue from Pagliacci. Julian Bauman, baritone, winner of an important radio contest, sang numbers from Faust and Rigoletto; Mario Carlos, tenor, passages from Tosca and Rigoletto; and Miss Castellucci (although only fifteen years old, she made her debut recently in Cavalleria Rusticana) did Un Bel Di from Madam Butterfly and the Old Refrain. R. B.

GUSTAVE L. BECKER

Gustave L. Becker and several of his artist-pupils gave a musicale at Steinway Hall, New York, on November 15 at which Ella S. Clark, soprano, was the assisting artist. She sang a group of Becker songs, adding Rubinstein's Der Asra and Wagner's Traume, to loud applause. Among the performers Samuel Diamond (blind) and Etta Beigel were outstanding. At the conclusion of the program, Mr. Becker played by request some of his own compositions. F. W. R.

JAMES MASSELL

George Marshall, colored baritone, who has studied for two seasons with James Massell, sang on November 18 for a private audience. He demonstrated musical intelligence, warmth of expression, and control of voice in the Toreador Song, German Lieder, and Tschaikowsky's Nur Wer die Sehnsucht kennt, the last-named sung in the original Russian. A naturally noble voice of excellent range, and articulation of distinctness are combined in his singing. In due course his teacher will bring him before the public. F. W. R.

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'Twas in the Moon of Winter-Time (Jesous Ahatonhia); words by St. Jean de Brebeuf; music from a Christmas carol of the Indians on Manhattan Island, arranged by Pietro Yon.

This carol is said to have been the first such work sung on Manhattan Island. The words were by a French missionary and are here given in an English version. The music has been arranged in simple and forceful style by Mr. Yon. The melody has a somewhat minor cast, and moves in square-cut intervals of parallel sixths, while the accompaniment uses repeated fourths, mildly suggesting Indian drums. The whole has a solemn and sweet, dirge-like air. There are three versions—one for solo voice (range an octave from G); the others for four-part mixed chorus with tenor or soprano solo, and for four-part male chorus with baritone or contralto solo. All have a piano accompaniment. (Galaxy Music Corporation, New York.)

Cantata for Mixed Voices

Noël; by Evangeline Lehman.

A short cantata for Christmas, which has the merits of excellent taste, an appealing melodic style and picturesque descriptive quality. There are solos for soprano, tenor and baritone. An accompaniment is provided for organ or piano, or if desired the orchestral parts may be rented. A feature is the provision of both English text and a French adaptation by Maurice Dumesnil. The text is taken from the account of the Nativity in Matthew and Luke. G. Schirmer, Inc., New York.)

Anthems for Mixed Voices

Songs of Praises; arranged with descant by Griffith J. Jones.

For Thanksgiving or general use, the arranger has created a simple and fervent number. He has employed two melodies, Guide Me, O Thou Great Jehovah (John Hughes) and a traditional Welsh tune, and skillfully provided opportunities for soprano and baritone solos. The work is *a cappella*, with accompaniment for rehearsal. (G. Schirmer, Inc., New York.)

I Will Give Thanks Unto the Lord, by Campbell-Tipton, is a useful number for Thanksgiving programs, with a fine melodic treatment of the words from Psalm IX. (G. Schirmer, Inc., New York.)

Laud for Christmas; music by Mary Howe; words by Nancy Byrd Turner.

This is a thoroughly delightful and buoyant number, sprightly and full of cheer. The voices are given opportunity for part-singing, with especial reliance on the soprano. The refrains runs, "Though years are long and winds of time blow loud and strong, We yet can see . . . the shining of the Christmas star." For four mixed voices, *a cappella*. (G. Schirmer, Inc., New York.)

For Mixed or Women's Voices

Manger Lullaby; words by Clara M. Kahle; music by Bess L. Newton; arranged by Jeffrey Marlowe.

Two choral arrangements of a popular Christmas song, which has the simplicity and dignity of a carol. It is a vigorous, tuneful number suited for use in the church but with a number of intimate and human little touches. The mixed voice version has four parts, the female one three voices. There is a piano accompaniment for both. (G. Schirmer, Inc., New York.)

For Four-part Male Chorus

Two Trees, by Eleanor Remick Warren; poem by Irene Maunder.

This choral setting of Miss Warren's is a gay and spirited narrative of the virtues of various trees, with a vivid descriptive text. The melody is an attractive one and there are rich harmonies to tempt the devotees of male choral singing. (Carl Fischer, Inc., New York.)

For Three-part Women's Chorus

Forest Lullaby; part-song by Edward Harris; poem by Waldemar Young.

A lulling and extremely tuneful number for three women singers or three-part feminine chorus, to be sung "with a lazy lilt but not dragging." The words describe the calm period when "the night-bird sings, the moon rides by." There are humming passages and a *pp* close. (J. Fischer & Bro., New York.)

Love Is Calling, by Gustav Klemm; words by Daniel S. Twohig.

A re-issue in choral form of a popular ballad. It is an ardent, cheerful piece with welling harmonies, and the ensemble voice arrangement is cleverly made. (Elkan-Vogel Co., Inc., Philadelphia.)

For Piano Solo

Die Alten Meister (The Old Masters); a collection of old masterpieces for piano solo; selected by Dr. Carl Geiringer; edited by Emil von Sauer.

Thirty-five older airs by masters of several countries have been rescued from the archives and adapted for practical piano performance by Emil von Sauer. The editor has respected the original texts, reconstructing what was given in the form of a sketch for two voices, and in one case printing the original as well as the adaptation. Composers represented are Byrd, Frescobaldi, Lully, Buxtehude, Muffat, Richter, Fischer, Krieger, Pachelbel, Purcell, Kuhnau, Fux, Couperin, Zipoli, Telemann, Mattheson, Rameau, Durante, D. Scarlatti, Porpora, Marcello, Muffat, Pescetti, Martini, Paradies, Krebs, Duphly, Monn, Marpurg and Rutini. An exquisitely printed collection, with large, clear notation, and a brief editorial note in French, German and English on each of the composers. Some fingerings are given, the works being mostly of moderate exactions. (Universal Edition, Vienna; Associated Music Publishers, New York.)

For Two Pianos, Four Hands

The Gallant Music Box, by Edward Harris.

An amusing descriptive number, to be played semi-staccato and "thoroughly mechanically and without nuance." Its depiction of a music box with worn spring that proceeds only with difficulty, and at one place almost stops, will bring smiles to listeners. A simple, effective two-piano offering. (J. Fischer & Bro., New York.)

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ANNE MUNDY,
pianist, is on a concert tour, with engagements in Kalamazoo, Mich., November 24; December 1, St. Paul, Minn.; December 3, St. Peter, Minn. Another recent appearance for Miss Mundy was on November 6 at Poughkeepsie, N. Y. (From a drawing by Krolpinein.)

MARCIAN THALBERG
has returned to America and is in Cincinnati, where he is on the faculty of the Cincinnati College of Music.

IGOR GORIN,
Viennese baritone, has been engaged for a recital in Cleveland on March 2 under the auspices of the Jewish Singing Society of Cleveland.

EDNA NARDINI,
pianist of Hollywood, has been located on the Pacific Coast for the past five years. She studied with the late Mme. Julie Rive-King of Chicago and afterwards with Claude Purves-Smith of Pasadena, Calif. Miss Nardini gave a recital on November 5 at Pasadena and has made appearances at a recital in Barker Bros. Auditorium in Los Angeles and at the San Diego Exposition. She also played recently for the Italian Woman's Club of Los Angeles.

HELEN JEPSON, soprano, and PAUL LEMAY,
conductor of the Duluth Civic Symphony Orchestra. Miss Jepson was soloist with the orchestra on October 28 in the concert which opened its fourth season.

FOWLER and TAMARA
have been giving dance recitals this fall in Canada and New England. (Photo by Du Bois.)

AUGUSTA COTTLOW and ARTHUR ABELL
at Miss Cottlow's home in Tivoli, N. Y. Miss Cottlow is teaching piano both at Tivoli and in her New York studio.

MRS. JOHN LEONARD ECKEL,
violinist and teacher, of Buffalo, N. Y., whose artist-pupil, Geraldine Kress, is giving a series of eight recitals with interpretative comments by Mrs. Eckel in The Town Club of Buffalo.

JEANNE HASSLER,
contralto, has been appointed regional director of Westchester County by the New York State Federation of Music Clubs.

MELANIE GUTTMAN-RICE,
voice teacher of New York, is in the midst of an active season at her studio. During the winter Mme. Guttman-Rice is presenting a series of recitals, featuring her artist-pupils. She also is giving lectures and courses for teachers.

BRONZE BUST OF GIACOMO BOURG,
New York vocal teacher, by Serafini. The bust was exhibited on November 13 at the opening of Mr. Bourg's new studio. Among artist-pupils of Mr. Bourg participating in the program were Amy Ellerman, contralto, who gives a recital at Town Hall, New York, on December 22; Milton Moore, baritone, winner of the MacDowell Competition which gives him a debut recital on February 28; Mary Witte, soprano of radio and concert. (Photo by A. Sersam.)

(See Inside Front Cover for Additional News Pictures)

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